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ABSTRACT

Described are the results of two separate surveys of cross-sections of the Philadelphia public concerning their cultural behavior, attitudes, and perceptions. The more recent survey was conducted in 1984 with a random telephone sample of 404 Philadelphia residents. The other survey consisted of a subset of approximately 400 Philadelphia area residents who were part of a larger national study conducted throughout 1982, the survey of Public Participation in the Arts, conducted by the U.S. Census Bureau. Major findings set forth in this report are as follows; the two surveys produced similar estimates of the proportion of Philadelphia residents who had attended various types of live cultural events in the prior year. Participation was mainly related to the respondents' socio-economic status, either in terms of formal education, occupational skill, or annual family income. In both surveys, Philadelphia residents said they would like to attend all types of cultural events more often, particularly musical and non-musical plays, museums, musical performances, opera, and ballet. Respondents reacted to seven action steps that might promote greater attendance at cultural events. Of these, lower ticket prices, better parking, and safer locations rated highest. Findings of these surveys provide useful information for the Philadelphia area in promoting cultural awareness and participation. (LP)

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CULTURAL PARTICIPATION IN THE PHILADELPHIA AREA

A Study Commissioned by the
Greater Philadelphia Cultural Alliance
Supported By Grants From The
William Penn Foundation
and
National Endowment for the Arts

PROJECT DIRECTOR
SUE DOWDEN

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COLLEGE PARK, MARYLAND

JUNE, 1985

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CULTURAL PARTICIPATION IN THE PHILADELPHIA AREA

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CULTURAL PARTICIPATION IN THE PHILADELPHIA AREA

A Study Commissioned by the

Greater Philadelphia Cultural Alliance

through the William Penn Foundation

Executive Summary

This report describes the results of two separate surveys of cross-sections of the Philadelphia public concerning their cultural behavior, attitudes and perceptions.

The more recent of these surveys was conducted with a random telephone sample of 404 residents of the Philadelphia area in June and July of 1984. This constitutes a representative sample of the adult population of the Philadelphia SMSA. Statistically, we are able to generalize the results of this survey within certain limits of confidence; for example, we can say, in particular cases, that the true value of the population will fall between certain limits around the sample value 95 times out of 100.

The other survey consisted of a subset of approximately 400 Philadelphia area residents who were part of a much larger national study conducted throughout the calendar year 1982. In that Survey of Public Participation in the Arts (SPA) the U.S. Census Bureau interviewed over 17,000 respondents across the country for the National Endowment for the Arts.

In summary then, we can examine and compare three sets of data based on two surveys dealing with similar (and in some cases identical) questions relating to cultural participation. These are:

1. Philadelphia survey - 1984
2. Philadelphia survey - 1982 (part of larger national survey)
3. Total national survey - 1982

This report is a product of the identified research concerns of the Philadelphia cultural community focusing on the results of these three data sets.

Core Participation: The two surveys produced similar estimates of the proportions of Philadelphia adults who had attended various types of live cultural events in the prior year, as shown by the following figures:

	Philadelphia '84	Philadelphia '82	National '82
n=	(404)	(400) Approximately	(17,000) Approximately
Attended Live Performance of:			
Opera	6%	3%	3%
Ballet	7%	4%	4%
Jazz Music	7%	8%	10%
Stage Plays	12%	13%	12%
Classical Music	15%	14%	13%
Musical Theater	24%	25%	19%
Art Galleries/ Museums	29%	20%	22%

Almost half of Philadelphia SMSA residents reported having attended at least one of these types of cultural activities. In addition, 56% of respondents in the 1984 Philadelphia telephone survey reported reading at least one novel, short story, poem or play in the preceeding year compared to 55% in the National 1982.

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1 - Three additional cultural activities, not examined in the 1982 SPA national survey, inquired about attending modern and other types of dance performance, attending experimental music theater and attending science or natural history museums; 11% of respondents in the 1984 Philadelphia survey said they had gone to other types of dance performances, 2% said they had attended a performance of experimental music theater in the past year, and 28% said they had visited a science or natural history museum in the past year.

The two sets of figures are, for the most part, quite similar; the only sizeable differences between 1982 and 1984 are observed for opera, ballet and galleries or museums.

In general, both sets of survey estimates do agree that the audiences for opera and ballet are much smaller than for art galleries, museums or for musical theater (including operettas), and are smaller by ratios of at least one to four. They also agree that the proportions attending live performances of (non-musical) stage plays, jazz and classical music are only about half as large as those attending art galleries/museums or musical theater. These patterns of participation also mirrored the national, and natural urban patterns of cultural participation. Opera and ballet were also attended by the smallest portion of the national sample and musical theater and art galleries/museums by the highest. Reading of the more serious forms of literature was also reported by over half of respondents in this national survey, and by respondents living in urban areas of the sample.

However, both surveys agree that lower proportions of Philadelphians went to jazz concerts than was the case nationally (7-8% of Philadelphia vs. 10-11% nationally), while more Philadelphians attended musical theater (24-25% vs. 19-22% nationally). These seem to be cultural behavior patterns that are unique to the Philadelphia area.

Demographic Factors Related to Cultural Participation: The same demographic or background characteristics generally relate to cultural participation both in Philadelphia and in the nation as a whole. Thus, participation was mainly related to the respondents' socio-economic status, either in terms of years of formal education, in terms of occupational skill or in terms of annual family income. Of these three factors, education was the

most important, most basic and most predictive of cultural participation.

As in the national survey, participation was higher among middle-aged people rather than among older people; among single rather than married people; and among whites rather than blacks. The major exception to this characterization in both surveys occurred in the case of attendance at live jazz performances, where the audience was more likely to be younger, male and black, but still better educated and more affluent.

With regard to differences within the Philadelphia area, residents of the City of Philadelphia did participate considerably more than those in more rural parts of the area--but not more than residents of the Philadelphia SMSA suburbs. This urban-surburban vs. rural contrast reflects another pattern that was found nationally. Suburban residents in Pennsylvania, however, were considerably more culturally active than those in the New Jersey suburbs.

A major difference between the national and Philadelphia results occurred for gender. Nationally, women reported slightly higher participation than men. In Philadelphia, men reported slightly higher participation, particularly at live performances of modern dance, ballet and non-musical stage plays.

Overlap of Arts Audiences: Those who plan cultural activities may often feel that they are competing against other activities in terms of the public's free time. If someone goes to an opera or a baseball game, that means fewer people will attend their concert or art exhibit. While this may be true in a limited temporal sense or for two concurrent events with large audience appeal, researchers have repeatedly found that the opposite applies in terms of public's use of its leisure time. (1)

That principle has been called "The more, the more". It refers to the

finding that people who go to opera are also more likely than the average to go to the baseball game. Briefly, people who attend one type of event are more likely to attend others as well. (1)

The more-more principle applied particularly strongly for cultural and arts activities in the National '82 survey. In other words, opera-goers are more likely to attend classical music concerts, ballet performances, art exhibits, and so forth. The principle applied as well for the Philadelphia '84 results, but less strongly. Thus, over twice as high a proportion (33%) of opera-goers in the Philadelphia '84 sample attended classical music performances in contrast to 15% for the entire sample. Nationally, opera-goers were more than three times as likely to have attended a classical music performance. As in the national survey, those attending jazz performances in the Philadelphia '84 survey showed least overlap with those attending other cultural events.

Nonetheless, the more-more principle has important marketing and promotion implications in terms of reaching those who would like to attend more cultural events than they do presently. As the next set of survey results indicates, that is a very large segment of the Philadelphia public.

Interest in Increased Cultural Participation: Significant numbers of respondents in the Philadelphia '84 survey said they would like to attend all types of cultural events more often. Over 60% said they would like to attend more musical and non-musical stage plays, and almost 60% said they would like to attend art galleries and museums more often. Close to half said they wanted to attend more jazz or classical music performances. Another third said they would like to attend more ballet performances, and a fifth said they wanted to attend the opera more often. Nonetheless, that is still a very large proportionate increase for ballet and opera.

This ordering of activities of increased interest in the Philadelphia '84 study is virtually the same as the ordering in the National '82 survey. However, the proportions expressing increased interest in the '82 and '84 surveys cannot be compared because of different question formats and wording. In 1982, respondents were asked if they desired to attend more cultural events and, if so, to indicate which events they would like to attend (from a list of selections on a card). In the Philadelphia '84 survey, the question was asked separately in telephone interviews for each event (e.g. Would you like to go to operas more often or not, etc.)

As in the national study, respondents again followed the "the more, the more" principle. Higher proportions of those who had already attended live performances expressed more interest in increased participation than non-attendees, by a margin of up to 2 to 1. Thus, 81% of those who attended a musical theater performance wanted to attend more such performances compared to 52% among non-attendees. For opera, the proportions were 27% among opera-goers and 13% among non-goers. In general, City of Philadelphia residents expressed more interest for increased participation than residents of the suburbs in New Jersey and Philadelphia, but particularly so for jazz (especially for blacks), classical music, opera and ballet performances; non-urban Pennsylvania and New Jersey residents were rather similar in their preference for increased attendance.

As in the national sample, better educated, more affluent and younger respondents were more likely to be interested in increased attendance; only minor differences were found between male and females and between married and unmarried people. Unlike the national results, blacks and city residents were more likely to express interest in increased participation.

As in the national survey, the main reason or "barrier" cited by Phi-

ladelphians in 1984 for non-attendance for all cultural activities was lack of time; 32-39% indicated this as the major barrier to attendance. Cost and procrastination were also cited by significant numbers of respondents, although cost was the least important barrier to visiting art galleries and museums. For specific events, certain barriers were cited particularly often: lack of someone to attend with for ballet performances, lack of availability for jazz and musical theater performances, and lack of transportation as a significant barrier to opera attendance.

Expectations of Increased Cultural Participation: Respondents in the Philadelphia '84 survey also asked about whether they expected to attend more or fewer cultural events in the future. Almost half (48%) expected no change, but of those who did, far more respondents expected to be more active (33%) rather than less active (11%); the remaining 8% were not sure.

The reasons for increased or decreased attendance were mainly personal, including the interest/enjoyment that cultural performances bring and constraints of time and money. Thus, those who expected to attend more often noted impending reductions in work time or child care responsibilities, while those who expected to attend less cited their own return to school, increased work loads, decreased income or relocation of their residence further away from the center of the City. Overall, then, more Philadelphians appear to see these time and money constraints as being lifted from them rather than newly imposed on them, thus indicating some prospects for increased cultural participation. Nonetheless, common experience suggests these constraints have ways of continually reasserting themselves in the flow of everyday life, so that one should assume that these expectations of increased attendance will not be completely realized.

When cross-tabulated by actual attendance, the more-more principle is

once again in evidence. Almost half (46%) of those who attended one of the live cultural activities (e.g. jazz, opera) in the prior year expected to participate more in the future compared to only 17% of those who had not attended. Put another way, among attendees the ratio of those expecting more participation to less participation was over 10 to 1 (46% more vs. 4% less); among non-attendees, this ratio was less than 1 to 1 (17% more vs. 18% less). Here one might be concerned about whether there will be enough time or money to accomodate an increase in participation among those who currently participate. That was the focus of the next set of questions in the survey.

Factors That Could Help to Increase Participation: Respondents were asked about seven specific "action steps" that arts promoters might take to encourage them to attend more cultural events in Philadelphia. All had the support of 40% or more of survey respondents. The proportions saying that each of these steps would increase their cultural participation came out in the following order:

Perceived Factors Leading to More Cultural Events in Philadelphia: Percent of Respondents Reporting that Selected Changes Would Increase Their Attendance.

	Phila. SMSA		City of Phil.	PA Pt.	NJ Pt.
Reduced Ticket Prices - 40%	63%	¶	80%	49%	64%
Better Parking	62	¶	60	59	74
Safer Places	52	¶	55	61	45
Summer Events	52	¶	59	51	52
Reduced Ticket Prices - 20%	51	¶	68	41	52
Easier Transportation	51	¶	51	48	60
Different Locations	42	¶	38	45	53

Thus, a major (40%) reduction in ticket prices would apparently have the greatest effect, although almost as many Philadelphian respondents (51%) would be attracted by a 20% reduction in prices. Improved parking facilities are almost as significant a feature as major price reductions, however. Improved safety, summer offerings and transportation would attract the interest of over half of respondents and somewhat fewer, but a sizeable 42%, would be attracted to arts events presented in different locations.

There were some significant differences between attendees and non-attendees in responses to this question series. In line with the more-more principle, attendees were more likely than non-attendees to say these features would increase their liklihood of attendance. However, that was much more true for price reductions and summer events than for other factors; non-attendees were more responsive than attendees to the access factors of different location and transportation. Thus, clearly there are different audiences that would be affected by difference sets of factors.

The same was true for residents of different parts of the Philadelphia SMSA. Reduced ticket prices were more attractive to City of Philadelphia residents, while the access factors (location, transportation and parking) were far more important for New Jersey residents. Pennsylvania suburban residents were much more sensitive to the safety issue.

We can see that barriers to attendance and, consequently, factors that would improve attendance vary for different events and for different subgroups of respondents. This suggests that barriers to attendance are distinct, rather than interrelated, and thus can be attacked or remedied separately.

Summer Offerings and Vacations: While 52% of respondents, and 61% of

attendees said they would attend more with increased summer offerings, these figures need to be assessed against the proportions of Philadelphians who leave the area during the summer for vacations. Indeed, almost half of the sample (48%) said they would take vacations away from Philadelphia, over 70% being gone over 10 days and over 25% being gone more than three weeks. Moreover, that overall out-of-town ratio rises to 59% among attendees of cultural events, with over 30% being gone more than three weeks. It is also markedly higher (61%) among residents of the Pennsylvania suburbs of the Philadelphia SMSA who, it will be remembered, are heavier attenders.

Nonetheless, while more frequent arts attenders (who also express more interest in increasing attendance at arts events) are more likely to be out-of-town for part of the summer, they are still in town most of the summer. In addition, summer visitors to Philadelphia might affect some of the attendance loss due to vacations. In any case, it is necessary to weigh projected attendance loss in the summer (due to attendees vacations) against the potential increase in audience if summer cultural events were to be increased.

Rated Quality of Philadelphia's Cultural Offerings: Four out of five respondents in the 1984 Philadelphia survey rated the quality of Philadelphia's cultural events and exhibits as "good" or "excellent". Only 13% rated them as "fair", and less than 1% as "poor"; the remaining 7% said they did not know. As might be expected, more attendees rated Philadelphia's cultural offerings as excellent (46%) than non-attendees (36%).

Respondents were also asked to rate the specific arts events they had attended. These ratings were also generally highly positive with far more

respondents saying these performances were better than they expected than said they were worse than expected. People who had attended stage plays and ballet had the most extreme reactions; they were most likely to say the performances were better than expected (73%), but also most likely to say they were worse than expected. Opera-goers had the lowest proportion saying the performance was better than expected (32%), although only 6% said they were worse than expected.

New York City Offerings: About one respondent in eight had attended a cultural event in New York City in the previous year, with 7% having attended more than one event and 2% more than five cultural events in New York City. Those who attended Philadelphia events were also more likely to attend New York events with 8% attending one event and 12% attending more than one New York event. This suggests that New York events do not have a negative effect on attendance of Philadelphia cultural events.

This suggestion that the attraction of New York events has little negative effect on the cultural attendance at Philadelphia events is supported by an independent question asked of the one-eighth of respondents who did attend New York events. Most (68%) claimed that they had no effect, and of those who did say they were affected, almost twice as many (21%) said they attended more Philadelphia events as a result, than said they attended fewer (11%). Eighty-five percent of those respondents who had been to New York's cultural events rated Philadelphia's cultural offerings as excellent or good, compared to 88% of attendees generally.

Culture and the Mass Media: About two-thirds (66%) of survey respondents said they had watched a cultural program on the public TV station WHYY and of those about a quarter (or 16% of all respondents) said they watched more than five hours per week. While only 12% listened to radio

station WHYY, about 40% of them (or 4% overall) listened more than five hours per week. Thus, while considerably more respondents watch public TV than listen to public radio, among those who do, a higher proportion of radio listeners spend more time listening than viewers do watching public TV.

Nonetheless, when it comes to information sources about cultural events that were attended, the print media of newspaper and magazines are far more frequently cited than are radio or TV. Thus, even for musical theater, the type of cultural offering most frequently mentioned in connection with radio or television advertising, only 13% mentioned radio or TV announcements compared to 34% for newspapers and magazines. Word-of-mouth information from friends or relatives was the most frequently cited source for most cultural events, however; thus, over 40% of those who attended jazz or classical music or modern dance performances listed friends or relatives as their main information source about the event. Subscription and other advertising were additional important sources about performances or events, cited by between 20% and 30% of attendees of cultural events.

Obviously, these figures need to be evaluated in light of the current expenditure of advertising funds across these various media. Nonetheless, it is clear that word-of-mouth plays a very important role in the decision to attend and that public television may reach a wider audience of potential arts attendees than has been though to be the case.

Implications of Survey Results: The findings of the Philadelphia '84 survey can be utilized in marketing and promotion of cultural events in the Philadelphia area. Several of the major implications and further questions are summed up below:

1. The survey suggests a "profile" of the Philadelphia attender of cultural events, indicating that education, income and the type of work are all important predictors of general attendance (al-

though there are some specific event variations).

2. Generally, the same factors predict desire for increased attendance; however, certain age groups (18-45), blacks and City residents also show desires for greater attendance.

3. Some basic questions involve the thrust of a marketing or promotional campaign: should it be directed at specific target groups or at the population in general (e.g. should there be special attempts to reach decision-makers in the family); should it be oriented toward increasing attendance of those who already attend or at non-attendees; or should promotion policies and strategies differ for the specific events, e.g. attempt to increase ballet attendance among attendees, increase general attendance at musical performances, aim jazz promotion at certain target groups.

The data in this survey can, at least partially, aid the Greater Philadelphia Cultural Alliance in developing arts policy and strategy regarding arts and cultural participation.

Notes

(1) Meyerson, Rolf. (1968) "Television and the Rest of Leisure," Public Opinion Quarterly, 32:102-112.

Robinson, John. (1977) How Americans Use Time, New York: Praeger.

Robinson, John. (1981) "Television and Leisure Time: A New Scenario," Journal of Communication, 31:120-130 (Winter).

CULTURAL PARTICIPATION IN THE PHILADELPHIA AREA

I. Background of the Study

The impetus for this study of participation in cultural events in the Philadelphia Standard Metropolitan Statistical Area came partially from a 1982 national survey of participation in the arts, sponsored by the National Endowment for the Arts. That study presented for the first time a statistically sophisticated picture of national cultural activity based on a very large sample of over 17,000 respondents. Since its focus was primarily national, however, the analysis in that study was not systematically pursued beyond the regional level (the South, the West, etc.). Indeed, the strict rules on respondent confidentiality of the Census Bureau, the collector of the data, precluded easy access for full analysis of this data for areas smaller than regions. As valuable as that national study is to present a picture of cultural participation in the United States, it leaves questions about the unique situations of smaller regions (such as the Standard Metropolitan Statistical Areas or cities) largely unanswered.

Through an exchange of communications with the Research Division of the National Endowment for the Arts, the Greater Philadelphia Cultural Alliance (GPCA) became aware of the 1982 national study and the possibility of comparing data on the Philadelphia region with national data. After finding interest among its members for such information, the GPCA sought and was awarded a grant from the William Penn Foundation. The grant was to fund a basic study of a comparison of cultural activities between the Philadelphia region and the nation. In addition, the funding was designated to include an analysis of cultural issues specific to the Philadelphia region.

On March of 1984, an advisory group convened in Philadelphia to dis-

cuss research issues concerning Philadelphia as a cultural community. The group included members of the Greater Philadelphia Cultural Alliance and a representative of the Survey Research Center at the University of Maryland: Betsey Bates of the Glenmede Trust, Bonnie Coulter of the Philadelphia Museum of Art, James Cummings of the International House, Helen Davis of the William Penn Foundation, Sue Dowden of the Survey Research Center, Eduardo Garcia of GPCA, Stephen Goff of the Annenberg Center, Thomas Illgen of the Philadelphia Orchestra, Janet Kardon of the Institute of Contemporary Art, Barbara Konik of the Philadelphia Drama Guild, Motria Kushnir of Kushnir Anderson Associates, Donna Lieberman of the Zero Moving Dance Company, Cheryl McClenney of the Philadelphia Museum of Art, Marsha Moss, James Murphy of the Barra Foundation, Peter Poillon of the Pennsylvania Opera Theater, Deborah Ramsey of the Pennsylvania Ballet, Larry Robbins of the Wharton Arts Management Program, Eileen Reynolds of the Franklin Institute, Selma Rudnick of the Philadelphia All Star Forum, Curt Sharp of Glenmede Trust, Jack Lemmon of Dance Conduit, Robin Wray of the People's Light and Theater, Tom Reiner of the Univesity of Pennsylvania, Carol Vert of GPCA, and Meryl Levitz of the Center City Association of Proprietors.

This advisory group brainstormed to produce a broad list of research questions that could aid GPCA members to better target their promotional and marketing projects. The GPCA itself was interested in marketing data for its proposed half-price ticketbooth. As a result, the advisory group identified numerous topics that would be of specific interest for those concerned with marketing and promotional activities in the Philadelphia area. Among the broad list of questions were the following:

> How does the rate of cultural participation in the Philadelphia SMSA compare to that of other SMSA's?

Similarly, how do the rates of cultural participation compare between various areas within the Philadelphia region?

What is the sociographic and demographic profile of attending and non-attending groups in the Philadelphia area? How does this profile compare to the national profiles of these groups?

How do people find out about upcoming cultural events? What is the organizational-informational structure of the community?

Who makes the cultural decisions in a household? For instance, does the respondent or someone else in the household tend to decide whether to attend an event?

Do discount tickets encourage ticket sales? If so, what level of discount would best encourage sales?

Are the existing cultural groups serving the needs of the community, or are there interests not now being met?

Do people go to New York City to attend cultural events and exhibits, and, if so, does this draw away part of the audience from Philadelphia events?

Is there an untapped audience for the summer months? Should the cultural season end in June?

Is there an audience already in the City for a summer season, or are summer tourists a possible audience?

What is the public perception of the success of Philadelphia as a cultural center?

After the advisory group generated this extensive set of questions, a shorter list of issues was selected for examination by research. These issues center on the assessment of the present audience levels and barriers to attendance in order to identify the present baseline of cultural participation and suggest ways that this baseline could be augmented.

After a preliminary analysis of the collected data was prepared, a second meeting of GPCA member representatives as called in November to discuss the development of the report. (The meeting was held as part of the

Peer Exchange Network, a service of GPCA that fosters networking between staffs of GPCA member institutions.) The purpose of the meeting was to allow exchange for the purpose of ensuring that the report was addressing the most critical issues as the attenders perceived them and to encourage these representatives to provide some context for some of the findings.

The attendees of this second meeting consisted of Krista Campbell of the Academy of Natural Sciences, Kate Cherry of the People's Light and Theater, Rosemary Connors of the GPCA, Hope Davidson of the Theater Center/Philadelphia, Helen Davis of the William Penn Foundation, Eduardo Garcia of GPCA, Terry Hanford of the Survey Research Center, Harold Horowitz of the National Endowment for the Arts, Anna Kent of the Academy of Natural Sciences, Betty Keiser of the Shubert Theatre, Barbara Konik of the Philadelphia Drama Guild, Dan Martin of the Walnut Street Theatre, E'vonne Coleman Rorie of GPCA, Selma Rudnick of the All-Star Forum, Nancy Welsh of the Pennsylvania Opera Theater, and Ruth Worthington of the All-Star Forum.

The members of the Peer Exchange Network offered numerous suggestions for the interpretation of the survey data, which will be discussed at the appropriate points in the report. The members also requested certain further refinements in the analyses: data on the overlap of audiences between each cultural activity, comparisons of racial differences for some factors, a check of the effect of defining "attenders" as only those who attended cultural performances, a breakdown of the Philadelphia SMSA by City of Philadelphia, the Pennsylvania portion, and the New Jersey portions for analyses using geographic location, analysis of the background profile of those with a desire to attend more cultural activities.

Thus, this report is a product of the identified research concerns,

the findings of the survey which aims to aid marketing and promotional decisions concering cultural events in the Philadelphia area.

Section II is a report on the attendance rates of persons in the Philadelphia area for various types of cultural events. It also details the way that attenders became informed about the event -- thereby giving clues as to how cultural events could be better advertised.

Section III analyzes the reported desire to attend cultural events and perceived reasons for not attending more often. If the barriers to attendance can be lessened, then the attendance of cultural events and exhibits would presumably be increased. In addition, the expected future levels of attendance are reported.

Perceptions of cultural events in Philadelphia are analyzed in section IV. Opinions about Philadelphia as a cultural community as well as about particular types of cultural events are presented. A behavioral expression of this evaluation, attending cultural events in New York City rather than Philadelphia, is examined as well as the respondent's perception of the effect of these visits on the level of their participation in Philadelphia events. While section III deals with perceived reasons for non-attendance, section IV deals with perceived factors and suggestions for greater attendance.

Section V examines vacation plans for the summer since any expansion of summer cultural programs in Philadelphia would be adversely affected by a segment of the potential audience being out of town.

Section VI focuses on the use of public broadcasting -- TV and radio -- as a means of participation in cultural events.

Finally, sociological and demographic profiles for both past and potential cultural audiences are drawn in Section VII. These profiles can be

useful in several ways. They can suggest populations who are presently most likely to attend certain types of performances, and thus allow more directed advertising for cultural events. Moreover, these profiles may suggest major barriers to attendance (eg., number of children).

Confidence intervals have been calculated for the 1984 survey of the Philadelphia area. Since this survey does not ask about cultural participation of everyone in the Philadelphia SMSA, the reported rates are necessarily estimates of the rates for the total population of the area. A confidence interval sets limits within which we can be reasonably sure (95 times out of 100) that the true rate in the population falls. In other words, the confidence intervals indicate the precision of the findings within certain sampling tolerances. Such intervals cannot be calculated for the 1982 figures for Philadelphia due to certain restrictions on data imposed by the Census Bureau regulation for the sake of respondent confidentiality.

Technical information may be found at the back of the report. Attachment A is a map of the Philadelphia SMSA. Appendix A also includes the 1980 population sizes of the Philadelphia SMSA and the subareas mentioned in the report. Appendix B describes the methodology of the 1984 survey of Philadelphia. Appendix C presents the questions asked in the 1984 study.

In the initial discussions about the nature of this report, the staff of the Survey Research Center came to view the report as a working document for those who wished to make subsequent market and promotional analyses. However, members of the November meeting suggested that the report would profit from some direct discussions of promotional and advertising issues. Consequently, we have added some such discussion, which we hope will be useful, but this section requires the following caveat.

The expertise of the staff of the Survey Research Center is in survey research rather than specifically market research. Thus, the statements about promotional and marketing issues in this report are provided as suggestive observations, but are not intended to be an exhaustive marketing analysis nor firm marketing or promotional recommendations.

In tables throughout the report, numbers appear in parentheses at the right-hand bottom. These numbers refer to the relevant interview question. The reader may thereby locate the exact wording of the questions by looking up the corresponding question number in Appendix C.

II. Patterns of Cultural Participation

The 1984 survey area in conjunction with the 1982 national survey provides detailed information about patterns of cultural participation in the Philadelphia SMSA. In this section, several aspects of this pattern are addressed: (1) current levels of participation in various types of cultural events, (2) the amateur or professional status of the cultural events attended, (3) the source of information by which cultural events become known to attenders, (4) the person within households who typically makes decisions about attending cultural events, and (5) the extent to which audiences of the various cultural events or exhibits overlap.

Levels of Participation

The value of an accurate estimate of cultural participation from a planning viewpoint are several. First, such an estimate provides a benchmark by which to judge the present audience for cultural events and the success of future efforts to increase this audience.

Numbers of tickets sold is often a useful measure of cultural participation in a community because it is usually a readily accessible figure that relates directly to the financial success of a cultural performance or exhibit. However, this measure has several deficiencies for assessing the overall audience for a particular cultural form. Complimentary or sold ticket, while distributed, may not be actually used which leads to an overestimation of the cultural audience. More importantly, ticket counts for a type of performance (e.g., the number of tickets sold during the ballet season) do not distinguish between repeated attenders and one-time attenders, and thus the aggregate audience cannot be precisely estimated. Further, since an unknown percentage of ticketholders may be visitors to

the region, ticket counts may overestimate the regional audience.

A survey of attendance of cultural events offers a measure which avoids some of the problems of using tickets as a measure of attendance. Since the unit of analysis becomes the individual rather than the ticket, the count of attenders is not confounded by multiple attendance. Moreover, attendance is distinguished from simply the intent to attend as shown by buying a ticket. Finally, the survey approach specifically estimates the regional audience through being directed towards residents rather than the actual audience of a cultural event. Thus, a survey of recent attendance of cultural events and exhibits provides a useful measure of the audience residing in the Philadelphia SMSA.

Respondents in the 1982 national survey and the 1984 Philadelphia survey were asked whether they had attended any of a variety of cultural activities or exhibits in the last 12 months. (Questions about some types of cultural activities were only found in the 1984 replication study.) Table 1 presents the 1982 and 1984 rates of cultural participation in the Philadelphia SMSA as well as the 1982 national average for all SMSA's. Three main lines of comparison are possible: (1) between the 1982 and 1984 as confirmation of the distribution of audiences, (2) between the 1982 and 1984 as indications of changes over time, and (3) between the Philadelphia SMSA figures and the national averages. (Confidence intervals for the 1984 survey of the Philadephia area are shown in parentheses in Table 1. Such intervals cannot be calculated for the 1982 figures for Philadelphia due to certain restrictions on data imposed by the Census Bureau regulation for the sake of respondent confidentiality.)

Both the 1982 and 1984 surveys show the Philadelphian audiences varying greatly among the various cultural events. (See Table I.) The largest

Table 1: Rates of Cultural Attendance and Reading Literature:
Percent of Respondents Reporting Cultural Participation
in the Past 12 Months.

	1984		1982 National Sample			
	Phil. SMSA	(Confid. Interval)	Phil. SMSA	All SMSA's	Nat'l Average	
Attended:						
Jazz	7%	(+/- 2%)	8%	11%	10%	
Classical Music	15	(+/- 3)	14	15	13	
Opera	6	(+/- 2)	3	4	3	
Musicals	24	(+/- 4)	25	22	19	
Experimental Music	2	(+/- 1)	—	—	—	*
Plays	12	(+/- 3)	13	14	12	
Ballet	7	(+/- 2)	4	5	4	
Other Dance	11	(+/- 3)	—	—	—	*
Art Museum	29	(+/- 4)	20	25	22	
Sci./History/Natural Mus.	28	(+/- 4)	—	—	—	*
Read:						
Literature	56	(+/- 5)	55		56	
Novels	48		—		—	*
Short Stories	22		—		—	*
Poetry	22		—		—	*
Plays	7		—		—	*

* Questions are specific to Philadelphia '84 survey only.

(3A, 4A, 5A, 6A, 7A, 8A, 11A, 12A, 15, 20A, 21A)

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audience, slightly more than half the respondents, is for reading literature, particularly novels. The best attended cultural events or exhibits are museums or musicals with the range of a quarter to a third of the repondents reporting such attendance. In contrast, the smallest number of attenders is for experimental music, followed by opera, jazz, and ballet.

A comparison of the 1982 and 1984 surveys of the Philadelphia area reveals few marked changes. The larger changes that do appear suggest increased attendance rates for operas, ballets, and art museums and galleries. Several attenders of the Peer Exchange Network believe that these increases are due to a surge in promotional activities in the last few years. However, only the attendance rate for art museums and galleries is sufficiently large enough to confidently assume (95% confidence level of significance) a real change in attendance rather than a result of chance or sampling error.

In general, the rates of cultural participation in the Philadelphia SMSA do not differ greatly from those in other SMSA's. As shown in Table 1, the rate for jazz attendance in Philadelphia SMSA is somewhat lower, and the attendance rates for plays slightly lower. The Philadelphia rate for musicals is slightly higher. The 1982 and 1984 surveys give mixed reports for the relative position of Philadelphia's attendance rates for opera, ballet and art museums -- one higher and one lower. Moreover, since all differences between the rates indicated for Philadephia by the 1984 survey and the National averages for SMSA indicated by the 1982 survey are relatively small, almost no confident conclusion can be drawn thatthe Philadephia rates are truly above or below those of the average SMSA. The only significant difference is that the rate of attendance for jazz performances for persons in the Philadelphia SMSA, as indicated by both the 1982 and

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1984 studies, is below the 1982 national average for persons residing in SMSA's.

Promotional and Advertising Implications: The national and longitudinal comparisons provide sparse promotional "copy." While the contrasts are suggestive of some differences (some higher and some lower), the contrasts are generally not dramatic enough to assuredly claim such differences. The closeness of the rates are suggested by the graphs in Figure 1.

It has been suggested that the rates of participation in cultural activities varies greatly between areas within the Philadelphia area; if this is so, the contrasts on the level of the whole SMSA would not be the most meaningful. Participation rates can also be contrasted for different locations. One common breakdown for SMSA areas is the division of a city and the rest of the SMSA, which allows a further comparison with national averages. A second reasonable breakdown of the Philadelphia SMSA (suggested by members of the Peer Exchange Network) divides areas on either side of the Delaware River, which is the State boundary between New Jersey and Pennsylvania. Indeed, this second breakdown reveals greater differences in participation rates than simply the division between the City and the rest of the SMSA.

Table 2 and Figure 2 shows the response rates for the Philadelphia SMSA divided by the City and outlying areas, and contrasted to the comparable national areas, the few differences of 5 percent or more all show the City of Philadelphia and outlying areas having lower rates of cultural participation. This is true for jazz attendance for those within and outside the City of Philadelphia, for art museums attendance for those outside the City of Philadelphia, and for literature reading for those within the City. However, the overall pattern is one of similarities rather than differ-

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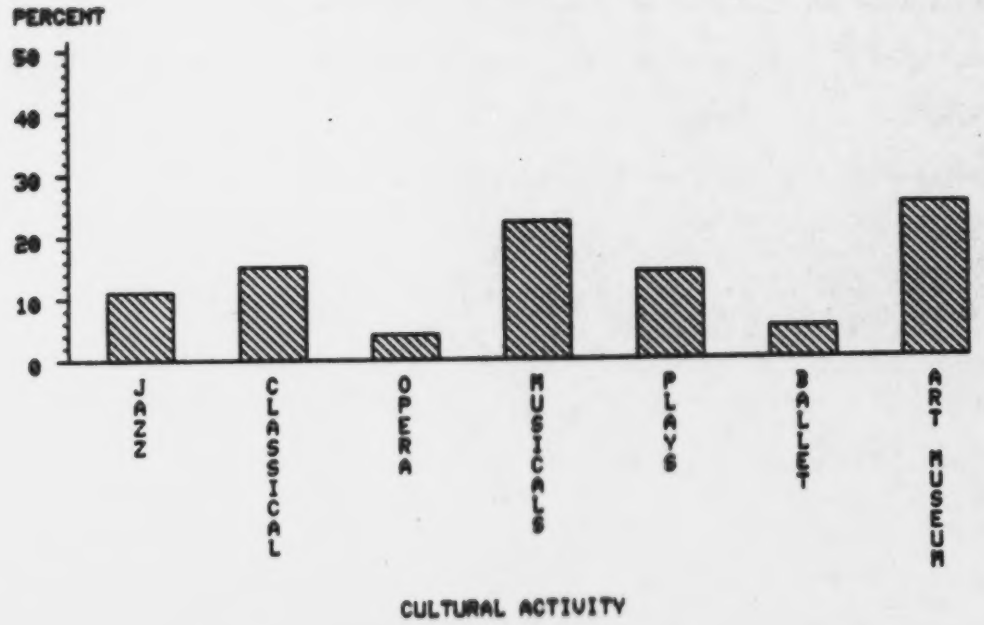
FIGURE I

CULTURAL ATTENDANCE
FOR ALL SMSAS 1982



CULTURAL ATTENDANCE
FOR PHILADELPHIA SMSA 1984

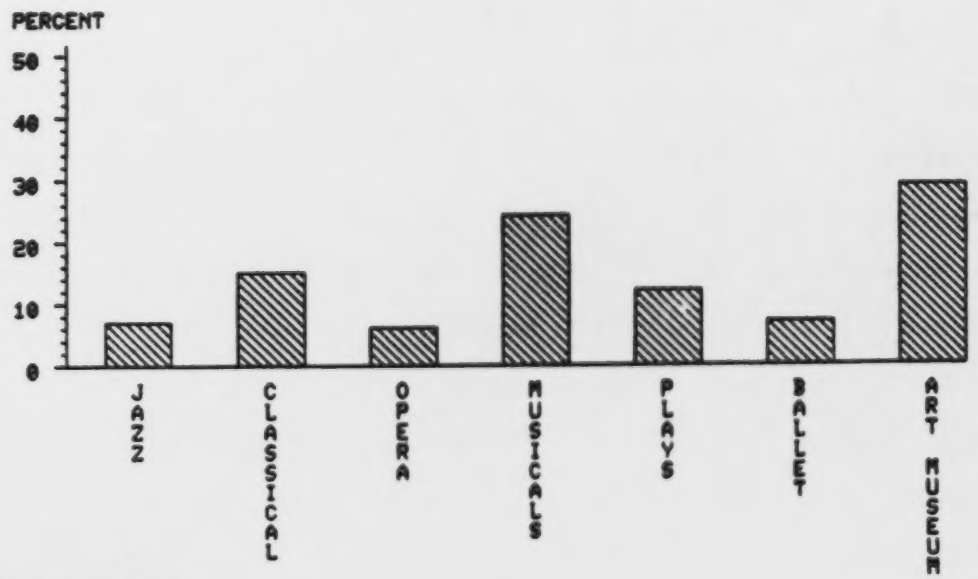


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Table 2: Rates of Cultural Attendance and Reading Literature in the Last 12 Months: Percent of Respondents Who Report Culture Participation by Central City and Noncentral City SMSA.

	Phil. SMSA		SMSA's Nationally	
	City of Philadelphia	Suburbs and Rural	Urban	Suburbs and Rural
Musicals	22%	25%	21%	22%
Plays	11	12	14	13
Art Museum	27	30	26	25
Jazz	7	6	13	11
Classical Music	14	16	15	14
Ballet	8	6	6	5
Opera	5	6	4	4
History/Science Museum	21	32	-	-
Other Dance	9	12	-	-
Experiment Music	1	3	-	-

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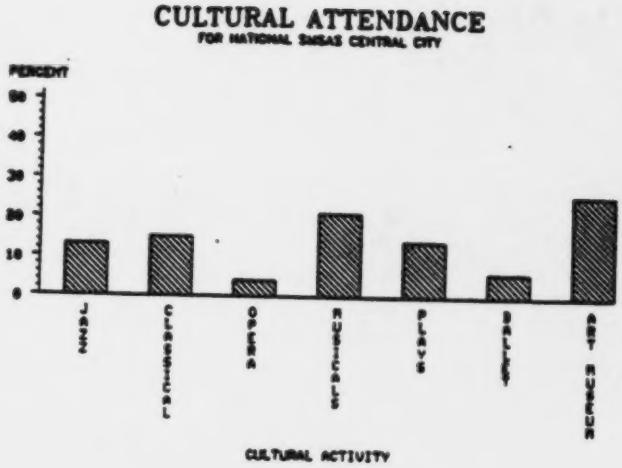
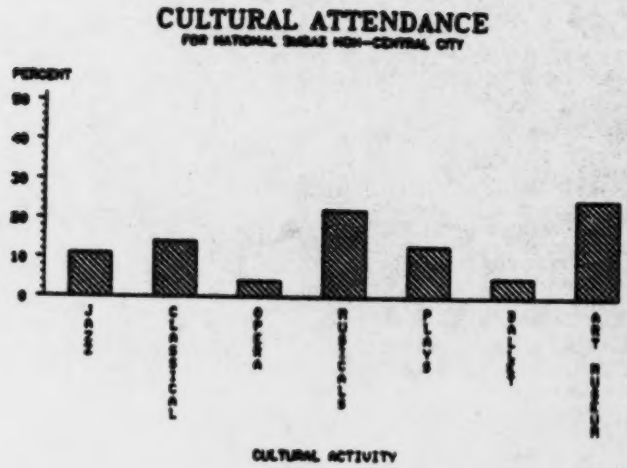
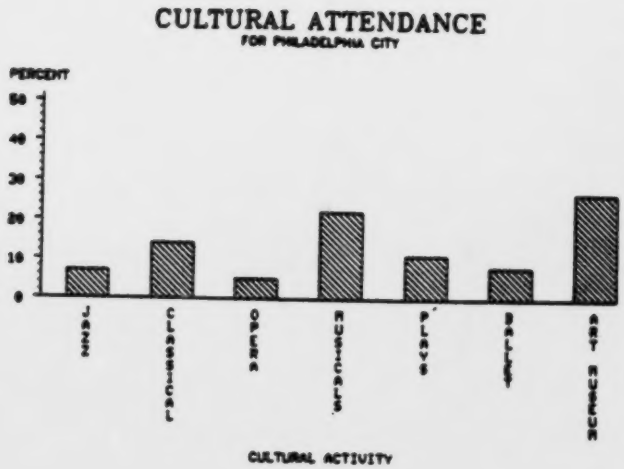
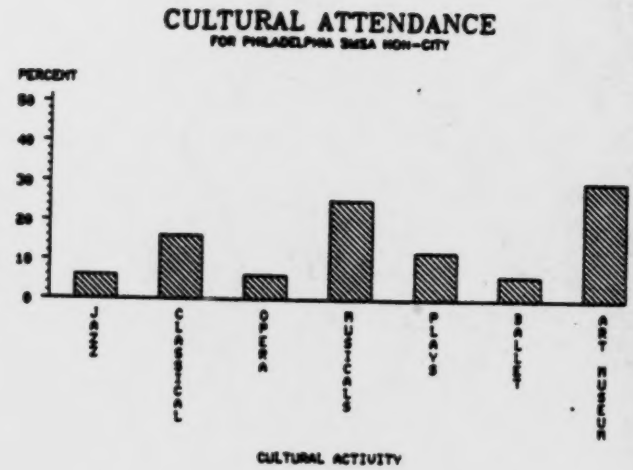
FIGURE 2









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ences; Figure 2 visually shows the closeness of all four rates.

A separation of attendance rates by the City of Philadelphia and the other Pennsylvania and New Jersey portions reveals stronger patterns. As shown in Table 3 and Figure 3, a typical pattern emerges. Respondents residing in the City of Philadelphia tended to be less likely to report attendance at cultural activities than respondents living outside the City in the Pennsylvania portion of the SMSA. On the other hand, respondents in the New Jersey portion of the SMSA were less likely to report attendance -- with the exception of attendance at modern dance or experimental music performances -- than respondents in either of the other two areas in the SMSA.

One advantage of identifying subareas within the Philadelphia SMSA with greater or lesser rates of cultural attendance is the possibility of better allocation of promotional and advertising resources. It may be useful, particularly if resources are tight, to allocate advertising resources in proportion to the rates of past attendance in an area. As the members of the Peer Exchange Network suspected, a three way breakdown by the City of Philadelphia, Pennsylvania suburbs, and New Jersey portion of the SMSA provides stronger differences in rates than the two way breakdown, and thus is a better distinction for allocating resources. Alternately, one might consider allocating advertising resources based upon absolute numbers rather than rates. In this case, the rates can be calculated as estimates of numbers of attenders by multiplying by the appropriate population sizes for the subareas found in Appendix A.

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Table 3: Rates of Attendance of Cultural Events in Pennsylvania and New Jersey Portions of Philadelphia SMSA: Percent of Respondents Reporting Attendance in the Past 12 Months.

	City of Philadelphia	PA Portion	NJ Portion
Attended:			
Jazz	7%	7%	5%
Classical Music	14	20	10
Opera	5	11	1
Musicals	22	29	19
Experimental Music	1	3	2
Plays	11	15	7
Ballet	8	6	6
Other Dance	9	14	9
Art Museum	27	35	23
Sci./History/Natural Mus.	22	42	19
Read:			
Literature	48	63	56

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CULTURAL ATTENDANCE
FOR PHILADELPHIA CITY PORTION OF SMSA

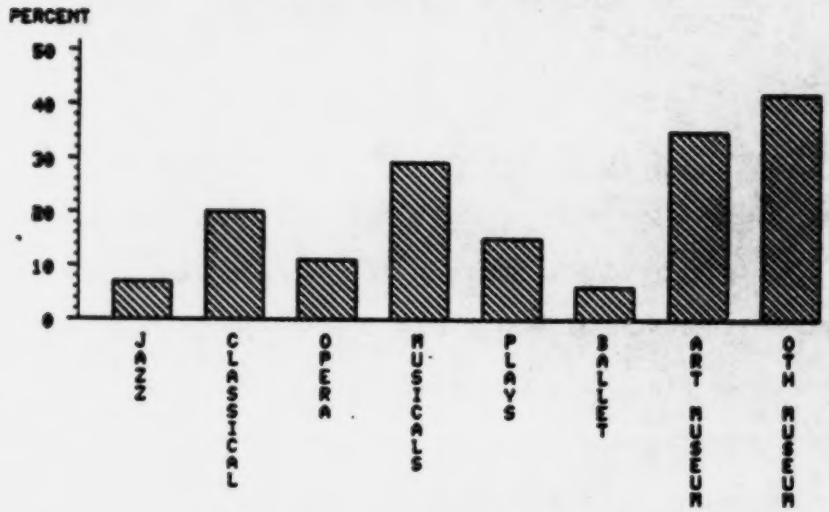
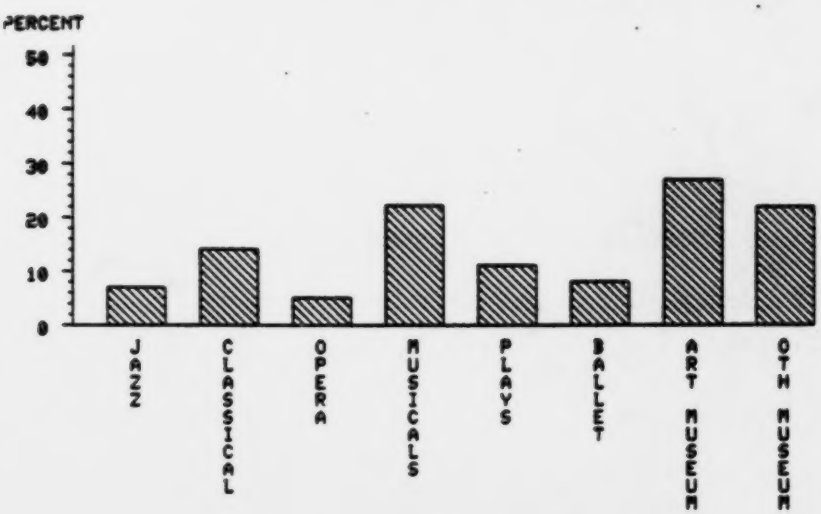
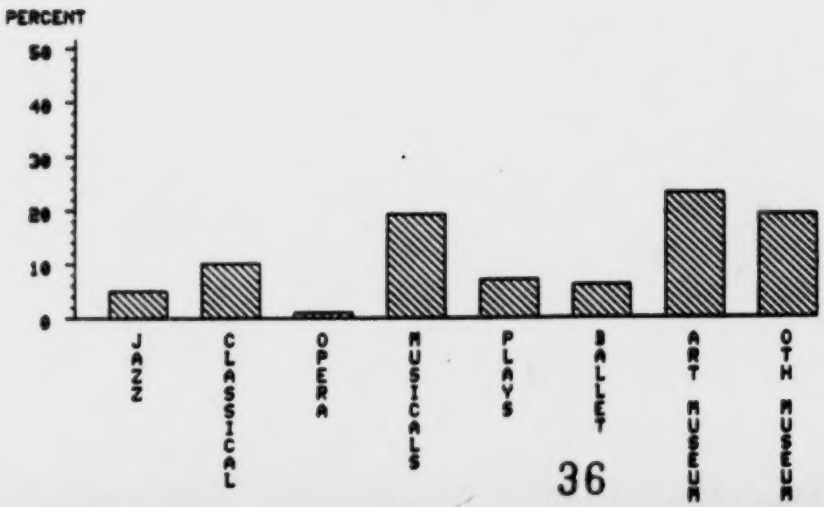


FIGURE 3

CULTURAL ATTENDANCE
FOR PENNSYLVANIA PORTION OF PHIL SMSA



CULTURAL ATTENDANCE
FOR NEW JERSEY PORTION OF PHIL SMSA



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Types of Performances

Since many of the member groups of GPCA are involved with professional cultural activities, respondents were asked whether their most recent attendance was of a professional or an amateur performance. The data in Table 4 reveal considerable variation -- 60% to 87% reporting professional performances for the various types of cultural activities -- but the data confirm that the majority of reported attendances are for professional performances. (The relatively low percentage of musicals and plays designated as amateur is likely due to grade and high school productions being excluded from consideration). It should be noted, however, that the amateur/professional distinction is not always clear to respondents. A grey area in this distinction is evident in the "other" answers in which respondents wanted to say "semi-professional" or "some non-professionals involved."

Promotional and Marketing Implications: The rate of total attendance, which include professional and amateur performances, can be taken as a liberal indicator since it assumes that those who report their last performance as being amateur have a general interest in that type of cultural activity which suggests having also attended a professional performance in the past 12 months (or in the near future). In contrast, taking only rate based on professional performances as the last attendance obviously serves as a more conservative indicator of the audiences for cultural performances.

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Table 4: Type of Performance Attended:
Percent of Attenders Who Identify the Performance as Professional or Amateur.

	Jazz	Classical Music	Opera	Musical	Stage Play	Ballet	Modern Dance
Professional	86%	76%	85%	87%	72%	64%	60%
Amateur	11	23	6	7	18	31	31
Other	4	1	9	6	10	5	10

Notes: Grade school and high school productions are already excluded from the attendance counts of both musicals and plays.
Columns may not total 100% due to rounding error.

(3E, 4E, 5F, 6F, 8F, 11E, 12E)

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Information Sources

For each of the cultural performances for which respondents reported attendance in the past 12 months, they were asked how they found out about it. As shown in Table 5, Philadelphia respondents cited some sources of information about cultural events much more frequently than others. Most commonly cited, on the average across all types of cultural performances, are newspapers and magazines as well as friends. Subscriptions to a series of performances, other ads such as flyers and posters, and relatives are less often cited but still are important sources on the average.

While averages reveal overall patterns, in this case they should not be used to obscure considerable variation. For instance, friends are much more frequently cited than newspapers and magazines for sources of information about modern dance (cited by 47% compared to 18% of the respondents), whereas the opposite is true with respect to these sources of information about opera (25% compared to 54% of the respondents).

Marketing and Promotional Implications: Since advertising is wasted if it is not noticed, it is best placed in the most noticed channels. The most noticed channels of information in the past can be read down the column for each type of cultural activity. In general, the most noticed and accessible channel is newspapers and magazines.

Two observations must be made. The distributions partially reflect past decisions to advertise more heavily in one or another channel, e.g., newspaper versus radio, and thus must be evaluated in terms of these past expeditures. The distributions may simply reflect the greater use of some channels, e.g., more advertising in the newspaper rather than radio, instead of limitations in a channel. However, if equal or greater advertising resources had been going into radio than newspapers and magazines and

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Table 5: Source of Information about Cultural Events Attended: Percent of Philadelphian Respondents Reporting Selected Sources of Information.

	Jazz	Classical Music	Opera	Musical	Exper'l Music	Play	Modern Ballet	Modern Dance
Newspapers, Mag	26%	23%	54%	34%	*	36%	36%	18%
Friends	32	24	25	14	*	22	25	47
Subscribers	16	23	16	9	*	14	11	7
Other Ads §	10	6	4	13	*	12	8	11
Relatives	9	17	2	4	*	10	9	--
TV, Radio	5	1	--	13	*	1	5	4
Invitation	--	1	--	3	*	2	3	11
Went with Group	--	3	--	4	*	4	--	3
Other	2	4	--	7	*	--	4	--

Notes: Columns may not total 100% due to rounding error.
§ "Other ads" include posters and flyers.
* Number of respondents too few for meaningful statistics.

Source: 1984 Philadelphia survey

(3G, 4G, 5G, 6G, 7C, 8G, 11G, 12G, 21D)

these results appear, it may be prudent to reconsider the allocation of advertising resources.

The second observation concerns the accessibility of certain important channels of information. The average across all types of performances is 34% of the respondents citing friends and relatives as their source of information. This informal channel of information is obviously important and not readily accessible; it may be worth some creative thinking and efforts to attempt to influence this channel as well as the usual formal channels of advertising.

Table 6: Household Member Making the Decision to Attend Various Cultural Performances: Percent of Respondents Citing Various Decision-Makers.

Joint Decision	31%
Husband	3
Wife	3
Parents	1
Myself	57
Other Relative	1
Other	3

Source: 1984 Philadelphia Survey

(14)

Overlapping Audiences

Table 7 presents data on the overlap of audiences between pairs of cultural events. Reading across the rows indicates what percent of the audience of the cultural event identified by the column labels. For example, among those respondents who reported attending a jazz performance in the past 12 months, about a fourth (24%) had also attended a classical music performance during the same period of time. Note that the overlap is not symmetric because various audiences differ in size. Thus, while about a quarter of the jazz audience overlaps with the classical music audience, only a tenth (10%) of the classical music audience overlaps with the jazz audience.

In part due to the larger size of the audience for museums, almost all of the audience for the surveyed cultural events have relatively large overlaps with the audiences for art museums and galleries and the audience for science, history or natural museums. Among the audiences for live cultural performances, moreover, overlaps of approximately one-third or more are common: the audience for jazz with that of musicals, the audience of musicals with that of classical music, the audience for plays with those of classical music and musicals, the audience for ballet with those of classical music, musicals, the audience for other dance with that of musicals.

Promotion and Marketing Implications: Knowledge about the degree of overlap between audiences offers some information about the desirability of advertising one cultural activity through the channels of a second cultural activity. These channels could include mailing lists of subscribers, notices in program guides, or posters on bulletin boards.

The figures on overlap can serve as rough indicators of the relative effectiveness and efficiency of advertising through the channels of another

Table 7: Overlap between Attenders of Selected Cultural Events and Exhibits: Percent of Philadelphian Respondents Reporting Attendance of a First Type and a Second Type of Cultural Event or Exhibit in the Past 12 Months.

	ALSO ATTENDING:									
	Jazz	Classical Music	Opera	Musical	Exper'l Music	Play	Ballet	Other Dance	Art Museum	Science/ History/ Natural Museum
ATTENDERS:										
Jazz	--	24%	7%	39%	9%	28%	12%	27%	59%	58%
Classical	10	--	13	50	3	41	18	13	62	46
Opera	9	33	--	18	7	22	47	7	31	38
Musical	11	32	4	--	3	25	14	14	50	32
Exper. Music	*	*	*	*	*	*	*	*	*	*
Play	15	45	11	51	4	--	23	11	60	55
Ballet	11	39	26	49	2	38	--	28	64	58
Other Dance	16	19	6	32	6	12	18	--	43	35
Art Gallery/ Museum	13	33	6	42	5	25	15	16	--	39
Sci./Hist./ Nat. Museum	17	46	7	34	7	32	24	17	89	--

Notes: * Sample size of less than 10 precludes meaningful statistics. The sample sizes for the audiences of jazz, opera and ballet are also relatively small (approximately 25), and thus the related rows of figures should not be read with a false sense of precision.

Source: 1984 Philadelphia Survey

(3A, 4A, 5A, 6A, 7A, 8A, 11A, 12A, 20A, 21A)

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cultural activity. Other things equal, the most effective channels for advertising would be through a second cultural activity which the largest percent overlap with the audience of the first activity, i.e., the aim is to maximize coverage of the largest portion of the audience of the first activity. However, if the cost of using the channels is an important consideration (for example, printing or mailing costs per person contacted), efficiency becomes an issue. Reading down the columns, one gets an indication of the efficiency of using the channels of a second cultural activity. For instance, advertising a jazz performance through the channels of musical performance is relatively effective (read across the row to 39% of jazz audience, a relatively large overlap), but relatively inefficient (read down jazz column to 11% of musical audience -- thus , 89% of those potentially contactable through this channel are not prime targets, recent jazz attenders).

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III. Potential Audiences

Measuring an audience by the number of recent attenders may be like judging the size of an iceberg by the portion visible above water. If the number of people who say they enjoy a cultural form or they follow it through the mass media (radio, television, and recordings) is taken as a measure of the size of an audience, the size of the audience is typically larger than simply attenders. Indeed, "non-attenders" as well as attenders in the past 12 months may report that they would like to attend more often than they did -- thus, attendance figures may be a misleading indicator of the full extent of interest in a cultural form.

From a policy and planning perspective, then, gaining information about a cultural audience beyond attendance figures has several advantages. First, the difference between the number of present attenders and the broader cultural audiences can be viewed as a prime potential audience for cultural events and exhibits. These persons are prime candidates to develop audiences for such events because they have already indicated some preference for these events. Conceivably, they need only to be more enticed or have attendance barriers lowered and they will attend more often -- a possibility which is analyzed below.

In the 1982 survey, this set of questions was asked by posing the possibility of desiring more frequent attendance in general, and then listing the various cultural activities for the respondents' consideration. (This was done by handing each respondent a card during the personal interview and having the respondent select activities he might attend.) In contrast, in the 1984 survey the question was posed individually for each cultural activity. The latter questioning procedure apparently gives the respondent more time to focus on each activity and seems to consequently lead to more

Table 8A: Rankings of Desire to Attend Cultural Events More Often by Philadelphia SMSA for 1982 and 1984 and All SMSA's in 1982

	1984 Phil SMSA (Rank)	1982 Phil SMSA (Rank)	1982 All SMSA's (Rank)
Musicals	1	1	1
Plays	2	2	3
Art Museum	3	3	2
Jazz	4	4	4
Classical Music	5	3	4
Ballet	7	4	5
Opera	8	5	6
History/Science Museum	6	*	*
Other Dance	*	*	*
Experiment Music	*	*	*

* Question not asked in survey.

Table 8B: Desire to Attend Cultural Events More Often - Philadelpia 1984

	1984 Phil SMSA	
	(Attend)	Desire More
Musicals	(24%)	68%
Plays	(12)	62
Art Museum	(28)	59
Jazz	(7)	49
Classical Music	(15)	47
Ballet	(7)	33
Opera	(6)	20
History/Science Museum	(28)	41
Other Dance	(11)	*
Experiment Music	(2)	*

* Question not asked in survey.

Source: 1984 Philadelphia Survey

frequent affirmative answers to questions of desiring to attend more events. Since it is not possible to disentangle the impact of changed conditions and slightly changed question wording on the response rate, the two time periods cannot be compared. We will look at the Philadelphia 1984 survey as an indication of responses given to that particular question wording at that time period. (This question has been changed in subsequent national studies to the format and wording of Philadelphia '84.) We can say, however, that the rank ordering of events which respondents cited as desiring to attend more often -- without regard to actual percentage -- was virtually the same in the 1982 national survey, for all SMSA's in 1982 and for the Philadelphia SMSA in 1984. This rank ordering is shown in Table 8A.

The Size of the Potential Audience - Philadelphia '84

A clear implication from Table 8B which lists the actual percentage from the Philadelphia '84 survey of responses from those indicating their preference to attend more of each event is that attendance figures considerably underestimate the potential of people who desire to attend cultural events and exhibits. Desired attendance of musicals, plays and art museums were most likely to be cited; desired attendance of ballet and opera were least likely to be cited. From three to seven times as many Philadelphia respondents in 1984 reported desires to attend as reported attendance of particular cultural activities in the past 12 months. (Since more than twice as many Philadelphian respondents report desire to attend as report attendance, the majority of respondents reporting such desires have necessarily not attended the respective cultural activity in the past 12 months.)

Composition of the Potential Audience

While the majority of those reporting in 1984 a desire for more attendance over the past 12 months are not recent attenders, absolute figures for those desiring to attend can be misleading with regard to how widespread this desire is among recent attenders and others. As shown in Table 9, respondents who report recent attendance are considerably more likely than non-recent-attenders to say they wanted to attend cultural activities more often. In brief, those who have recently attended a particular cultural event or display are more likely to express a desire for more frequent attendance than those who have not recently attended.

Since some clear differences in attendance rates between portions of the Philadelphia SMSA were discussed earlier, it is not surprising that desire to attend some cultural activities differ between the three geographical portions of the SMSA. Only the rates of desire to attend more musicals and art museums and galleries is relatively uniform for the City of Philadelphia, the rest of the Pennsylvania portion of the SMSA, and the New Jersey portion. The rate of desire to attend more plays is somewhat lower in the New Jersey portion of the SMSA; the rate for classical music, jazz, and ballet is higher in the City of Philadelphia; and the rate for opera is relatively low in the Pennsylvania portion.

Some members of the Peer Exchange Group requested information about the racial composition of the group of respondents expressing desires for more cultural activities. Table 11 presents this information for blacks and whites. The most striking difference is the much higher black expression of desire for attending more jazz performances. Blacks are also somewhat more likely to report wanting to visit art museums, while whites are somewhat more likely to express a desire to attend opera more often. All other rates are quite similar.

Table 9: Philadelphia Area Desire to Attend Cultural Events More Often by Attender Status: Percent of Attenders and Nonattenders in the Past 12 Months Who Cite Unmet Desires.

	Attenders	Non-Attenders
Musicals	52%	81%
Plays	73	48
Art Museum	66	41
Jazz	55	41
Classical Music	58	33
Ballet	42	20
Opera	27	13
History/Science Museum	26	0
Other Dance	19	0
Experiment Music	4	0

Source: 1984 Philadelphia Survey

Table 10: Desire to Attend Cultural Events More Often in Three Portions of Philadelphia SMSA: Percent of Respondents Citing Unmet Desires.

	City of Philadelphia	PA Portion	NJ Portion
Musicals	68%	67%	70%
Plays	62	64	57
Art Museum	53	57	55
Jazz	56	42	46
Classical Music	57	40	40
Ballet	39	29	28
Opera	26	14	21
History/Science Museum	33	50	17
Other Dance	33	48	19
Experiment Music	23	51	26

Source: 1984 Philadelphia Survey.

Table 11: Desire to Attend Cultural Events More Often by Race: Percent of Citing Unmet Desires for Selected Cultural Activities

	White	Black
Musicals	70%	67%
Plays	62	59
Art Museum	53	60
Jazz	47	75
Classical Music	41	44
Ballet	32	33
Opera	22	14
History/Science Museum	70	27
Other Dance	*	*
Experiment Music	*	*

* Question not asked in survey

Source: 1984 Philadelphia Survey

Marketing and Promotional Implications

If a decision is made to expand cultural participation by tapping the potential market of those desiring to attend more often, then it will be useful to better characterize this market. The above analysis (based on the 1984 data) has shown that the bulk of this group is among non-recent-attenders, but that the smaller group of recent attenders has a considerably higher proportion expressing such interest. Desires to attend some of the cultural activities, particularly classical music and jazz for the City of Phildelphia, are markedly higher in certain portions of the Philadelphia SMSA. Desires for more jazz performances are also considerably greater among blacks than whites. As with promotional efforts among existing recent attenders, a promoter may have to choose a strategy based on this information which allocates advertising resources either to reach the greatest number of those with unmet desires or to more efficiently reach a lesser number.

The background characteristics of those reporting a desire to attend a cultural event more often is examined in more detail in Section VII.

Expectation of Future Attendance

Another facet of viewing potential audiences for cultural events or exhibits is to consider not only the desire for more cultural participation in the abstract, but also the perception of likely level of future attendance. A desire in the abstract must be distinguished from the likelihood of acting in accordance with that desire. A person might very well desire to attend more cultural events, perhaps jazz performances, yet believe that, realistically, he or she will attend no more such performances in the future than in the past.

Thus, respondents' perception of the likelihood of attending cultural

events is an indicator of the likely future growth or decline of the number of attenders, other factors being equal. The qualification of "other factors being equal" is important. Changes in the social composition of adults in the Philadelphia area-- for instance, a general aging of the population or significant influx of a new ethnic group migration into the area -- could change attendance patterns. Widespread changes in the situations of individuals (e.g., unemployment, the birth of a child, the purchase of a car, a new friendship) may change the likelihood of attendance in that the respondent did not or could not anticipate. Note that broader events may pattern an individual's circumstances such as when unemployment becomes widespread. Furthermore, changes in cultural events or their promotion (e.g., more performances of a particular type, less expensive performances, more extensive advertising) might change attendance patterns.

According to the gathered data, a large proportion of the respondents believe that their future behavior will be a change from past behavior. Most of these respondents say they will be attending more rather than less performances. As shown in Table 12, almost a third of the respondents expect to attend more events in the future, while only a tenth expect to be going to fewer.

The principle again holds that those who are already active are more likely to desire to do more; in this case, those who are more active as cultural attenders are more likely to desire additional attendances in the past year. Compared to not-recent-attenders (see Table 12), those who attended in the past 12 months are between 2 to 3 times more likely to indicate a desire for even more attendance during the period.

Perceived Reasons for Attendance Behavior

If other patterns of cultural participation are changing, one would

Table 12: Expectation of Future Level of Attendance: Percentages of Respondents Reporting an Expectation to Attend Fewer, More, or the Same Number of Cultural Performances in the Future.

	Total Sample	Attenders	Non-Attenders
Fewer	11%	4%	18%
Same	48	40	57
More	33	46	17
Don't Know	9	10	8

Source: 1984 Philadelphia survey

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suspect that some reasons are more important than others. A survey is particularly appropriate to gather information about which reasons the respondents perceive as most important. For instance, those saying they expected to go to fewer or more cultural performances were asked for the reason they expected their behavior would change in the future. The offered reasons tend to be personal; the three most common categories are (1) interest or enjoyment, (2) time demands (work load/schedule, retirement, child older, less traveling, finishing school, etc.) and (3) financial (earnings changing, expense of putting children through college, price of tickets, etc.).

The most frequent answer of interest or enjoyment, offered as frequently as the reasons of time and money combined, is not informative except where a growing interest is indicated. If someone's level of enjoyment of a cultural activity were as strong last year as it is in the coming year, enjoyment does not provide an explanation of any future change in behavior. To pursue this issue of perceived reasons further, two other sets of questions were asked about attendance behavior. One set of questions, the first to be treated below, focuses not on expectatiqns for changed behavior in the future year, but on the reasons that people did not attend as many performances as they desired in the past year. A second set of questions again focuses on future behavior, and ask what changes would lead the respondent to attend more frequently.

In both the 1982 national survey and the 1984 Philadelphia area survey, those respondents who indicated a desire for more cultural attendance in the past year were asked a follow-up question. As in the 1982 survey, the respondents in the 1984 Philadelphia survey were asked to list their reasons without being prompted by a list of reasons. These open-ended answers were subsequently categorized into the same closed-end list of rea-

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sons that were used in the 1982 survey.

The reasons offered by Philadelphia respondents in 1984 show some variation across types of cultural activities. (See Table 13.) For instance, those desiring to attend additional ballet performances are somewhat less likely to cite "no time" than are those desiring more of other types of cultural attendance. Cost is a more common complaint among those desiring more performances of operas and plays; procrastination is a less common reason among respondents who desire to attend opera performances more often.

While variation in the prevalence of cited reasons does occur between types of cultural activities, general patterns are evident. On the average, the most common reasons expressed for attending fewer cultural events than desired are lack of time and cost. This pattern can be observed in Table 13, in which the reasons are roughly ranked from most to least frequently cited on the average across cultural activities.

The rankings found in the 1984 survey of Philadelphia parallel those of the 1982 survey (see Table 13). In both surveys, the two most common perceived reasons for not having attended more often are clearly lack of time and cost. Some noticeable differences, however, exist. "Not available" ranks higher among the reasons and is considerably higher in absolute percents in the 1982 national data than in the 1984 Philadelphia data. "Cost" and "too far" are also more commonly cited among the 1982 national responses than in the 1984 Philadelphia responses.

Another set of questions asked of all respondents (instead of just those desiring more attendance in the past or expecting more or less attendance in the future) was whether each of seven changes would lead them to attend more events. Each of the seven changes were focused on aspects of

Table 13: 1984 Philadelphian Rates of Cited Reasons for Not Attending Cultural Performances as Often as Desired: Percent of Respondents in Philadelphia SMSA Who Cited Various Reasons.

	Jazz	Classical Music	Opera	Musical	Play	Ballet	Art Museums
No Time	36	38	38	39	37	32	37
Cost	16	21	23	20	23	17	12
Procrastination	13	12	3	15	12	16	13
No Companion	6	7	10	10	12	17	8
Not Available	9	5	8	10	7	4	5
Age, Health	10	11	14	9	5	4	8
Too Far	4	9	7	5	10	10	8
No Babysitter	7	9	1	7	6	10	8
Transportation	3	7	10	4	5	4	7
Handicap	4	4	3	2	1	4	3
Poor Quality	3	1	--	3	3	2	2
Feel Uncomfortable	--	2	3	--	--	1	1
Crime	1	1	1	*	*	1	1
Tickets Sold Out	--	1	1	*	1	1	1
Other	14	5	3	4	7	8	12

Notes: * Less Than 0.5% Source: 1984 Philadelphia survey

Science/history museum is not included due to small sample size.
Question was not asked for experimental music and other dance events.

Table 13: 1982 National Rates of Cited Reasons for Not Attending Cultural Performances as Often as Desired: Percent of Respondents in National Sample Citing Various Reasons.

	Jazz	Classical Music	Opera	Musical	Play	Ballet	Art Museum/ Gallery
No Time	40	40	31	37	39	33	46
Cost	32	32	39	34	31	32	10
Not Available	23	21	26	21	20	27	23
Too Far	13	16	18	16	15	15	18
Procrastination	10	11	9	10	11	10	12
Transportation	8	9	9	8	6	8	7
No Companion	6	7	9	8	8	11	6
No Babysitter	7	7	6	8	8	8	6
Age, Health	3	7	8	5	4	6	5
Crime	2	3	4	3	2	3	2
Poor Quality	3	2	2	3	4	2	1
Handicap	1	1	2	1	1	3	1
Prefer TV	2	1	1	1	1	2	1
Tickets Sold Out	2	1	1	2	1	1	*
Feel Uncomfortable	2	1	1	1	1	1	*
Other	4	6	4	4	5	4	4

Notes: * Less than 0.5%. Source: 1982 National Survey

the cultural events rather than personal factors: price of tickets (two levels of discount), safer locations, different locations, easier transportation, and better parking.

A sizeable percentage of respondents, 40% or more, said that each of the suggested changes would increase their future attendance at cultural events. As shown in Table 14, major reductions in ticket prices and better parking are the most frequently cited factors.

As also shown in Table 14, the likelihood of preceiving particular factors as critical to increasing one's attendance differ sharply by location. Respondents in New Jersey gave more weight to ease-of-access changes: different locations, easier transportation, and better parking. Respondents in the City of Philadelphia were more likely to cite price reductions than were respondents in other portions of the SMSA. Other Pennsylvania respondents place more relative importance on safer places as a change that would increase their attendance.

Recent attenders are more likely than non-attenders to report that reduced ticket prices and summer events would increase their attendance rates. A member of the Peer Exchange Network wondered if the exclusion of the attenders of art museums from the definition of attender would noticeably change the rates; a comparison of the figures for the two definitions of attenders in Table 15 shows only minor differences of 1 to 2 percent.

Marketing and Promotional Implications

Whether or not perceived reasons for attendance behavior are useful information depends upon several assumptions. The most critical assumption is that respondents are accurately perceiving the factors that will change their behavior. A related assumption is whether the perception reflects a real problem or a misconception. A further critical assumption is that the

Table 14: Perceived Factors Leading to More Cultural Events in Philadelphia: Percent of Respondents Reporting that Selected Changes Would Increase Their Attendance.

	Phil. SMSA	Phil. City	PA Pt.	NJ Pt.
Reduced Ticket Prices - 40%	63%	80%	49%	64%
Better Parking	62	60	59	74
Safer Places	52	55	61	45
Summer Events	52	59	51	52
Reduced Ticket Prices - 20%	51	68	41	52
Easier Transportation	51	51	48	60
Different Locations	42	38	45	53

Table 15: Perceived Factors Leading to More Cultural Events in Philadelphia: Percent of Respondents by Attendance Status Who Report that Selected Changes Would Increase Their Attendance.

	Attenders	Nonattenders
Reduced Ticket Prices - 20%	62% (61%)	44% (48%)
Reduced Ticket Prices - 40%	73 (72)	56 (59)
Safer Places	58 (56)	50 (53)
Different Locations	42 (43)	46 (45)
Easier Transportation	54 (55)	51 (50)
Better Parking	67 (67)	58 (59)
Summer Events	61 (62)	45 (47)

Notes: Attenders are defined as those respondents who, in the last 12 months, attended either a jazz performance, a classical music performance, an opera, a musical, an experimental music performance, a play, a ballet, or an art museum.
The figures in parentheses are for attenders of performances only, i.e., when visits to art museums are not counted as attendances.

respondents will reveal factors that promoters can actually influence. (Most promoters will not wish to advise the public against having children or sending them to college because parents then feel they are less able to attend cultural activities.) A final assumption is that each preceived barrier is sufficiently independent of the others that the promoter can benefit from attacking a single problem.

A couple of examples will illustrate these issues. "Better parking," expecially among the respondents in the New Jersey portion of the SMSA, is a commonly perceived problem. If, as argued by some members of the Peer Exchange Network, there are in fact an adequate number of parking places, the issue becomes a fairly easy one of perhaps advertising to correct a misconception. However, the meaning of "better parking" for the respondents may center on congestion before and after performances or the expense of parking, in which case the problem likely has a grain of truth but may (or may not) be a problem which the promoter can easily overcome.

All three sets of questions about perceived barriers indicated the salience of the cost of attendance; two of the set of questions indicated time constraints on the respondents as a major problem. Suppose that a discount ticket booth is considered to address the problem of performances being perceived as too costly. However, what must be concluded is that it is likely to require the customer to spend time in travel and in line. Thus, such a booth is likely to entail a trade-off between the two most commonly cited problems, lack of time and cost of tickets. As Eduardo Garcia noted, this trade-off suggests the advantage of a two pronged marketing strategy. Those who view cost as the lesser problem will buy tickets at full price rather than expend the extra time, while others will expend the time to buy less expensive tickets at a discount booth.

IV. Perception of Philadelphia as a Cultural Community

Respondents believe that cultural events in Philadelphia, in general, compare very favorably to those in other areas of the country. As shown by the comparative rating of cultural events and exhibits in Table 16, Philadelphia SMSA respondents in the 1984 survey judged Philadelphia cultural events quite favorably. While 85% of the respondents rated them as excellent or good in comparison to cultural activities in other areas, less than 1% rated them as poorer in quality. In brief, respondents tend to hold very favorable attitudes about the comparative quality of Philadelphia cultural events and exhibits.

Nevertheless, when specific cultural events were discussed, respondents were somewhat more critical. Although only a minority of respondents were disappointed with specific recent performances, a greater percent of attenders felt that certain types of performances did not meet their expectations. (See Table 17.) The greatest portions (14-15%) of disappointed attenders are found among those attending performances of either ballet or plays. On the other hand, recent attenders of jazz performances, science or history museums, operas, or musicals were least likely to be disappointed (roughly 2-4%).

Effect of New York's Cultural Menu

The proximity of a nationally known cultural center, New York City, could influence cultural involvement in the Philadelphia area. The cultural events and exhibits of New York City, including renowned museums and Broadway plays, may attract Philadelphians who would otherwise attend events in the Philadelphia area.

Only a minority (12%) of Philadelphians attended events in New York City during the previous 12 months. (See Table 18.) Moreover, most (two-

Table 16: Rating of Cultural Events and Exhibits in Philadelphia Compared to Other Areas of the Country: Percentages of Philadelphian Respondents Giving Relative Quality Judgements.

	Total Sample	Attender	Non-Attender
Excellent	39%	46%	36%
Good	41	42	45
Fair	13	10	18
Poor	*	2	--
Don't Know	7	5	14

Note: * Less than 0.5%

(23)

Table 17: Respondents' Evaluations of the Quality of Performances Attended in the Last 12 Months Relative to Expectations: Percent Reporting Better, Same, or Worse Than Expected.

	Jazz	Classical Music	Opera	Musicals	Exper. Music	Plays	Ballet	Modern Dance	Art Museum	Science History Natural Museum
Better	50%	53%	32%	47%	*%	73%	73%	58%	46%	45%
Same	44	44	62	49	*	13	13	38	50	50
Worse	7	3	6	5	*	15	14	4	3	5

Notes: * Sample size of less than 10 precludes meaningful statistics. The sample sizes for the audiences of jazz, opera and ballet are also relatively small (approximately 25), and thus the related rows of figures should not be read with a false sense of precision. The small number of "Don't Know" answers have been excluded from the calculations.

(3H, 4H, 5H, 6H, 7D, 8H, 10B, 11H, 12H, 20E, 21E)

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thirds) of those who attended cultural events in New York City only attended one or two events. In short, only a small minority of the respondents went to New York cutural events with any frequency in the past year.

Of course, the portion of attenders who are diverted to New York events is a more critical indicator of the impact on Philadelphia attendances. One in five of the recent attenders went to a New York event in the last 12 months. Again, most (60%) of the attenders of New York events had only attended one or two such events.

Only a few of those attending cultural events in New York City perceived a detrimental effect on their attendance of events in the Philadelphia area. (See Table 19.) Indeed, more reported that their cultural visits to New York City lead them to increase their cultural participation in Philadelphia. These results might be interpreted to mean that very few people make a conscious preference for New York City events when experiencing a conflicting schedule of events between the two areas or make a global preference for New York City events. Indeed, as indicated by Table 20, while recent attenders of New York events were less likely to rate Philadelphia events as excellent compared to those in other areas of the country (28% to compared to 44% among non-New York attenders), they still judged Philadelphia highly -- 88% gave it a rating of excellent or good.

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Table 18: Number of Cultural Events Attended in New York City in the Last 12 months by All Respondents and by Attenders:

Number of Events:	All Respondents	Attenders
None	88%	80%
1	5	8
2	3	4
3	1	2
4	2	3
5-9	1	2
10 or more	1	1

Notes: "Attenders" are respondents who have, in the last 12 months, attended either a jazz performance, a classical music performance, an opera, a musical, an experimental music performance, a play, a ballet, a dance performance, or a museum.

(25A)

Table 19: Perceived Effect of Attending Cultural Events in New York City: Percent of Respondents Reporting That They Have Attended More, the Same, or Fewer Philadelphian Cultural Events as a Result. (N= 59)

More	21%
No Effect	69
Fewer	11

(25B)

Table 20: Ratings of Quality of Philadelphian Cultural Events by Those Who Attend or Did Not Attend New York Cultural Events in the Past 12 Months.

	New York City Attendance	
	None	Once or More
Rating of Phil. Cultural Events:		
Excellent	44%	28%
Good	41	60
Fair	14	9
Poor	*	3

Notes: * Less than 0.5%
Source: 1984 Philadelphia Survey

(23A, 25A)

V. Reactions to Summer Programs

As noted above in perceived reasons for attendance behavior, approximately half (52%) of the respondents (and 61% of attenders) say that they would attend more cultural events if there were more available during the summer months. However, the intentions of a substantial percentage of people to attend available summer cultural events must be weighed against the possibility of a diminished summer audience due to out-of-town vacationing. In order to gather information on this possibility, respondents were asked about whether they had vacation travel plans and, if so, how long they intended to be away.

Whereas half of the respondents said they would attend more cultural events if more were offered in the summer, nearly half (48%) of the respondents had plans to vacation away from Philadelphia for the summer (see Table 21). Seventy percent report plans to be away for more than 10 days, but only 12% of those vacationing expect to be gone longer than a month (see Table 22). Thus, if half of the respondents are leaving town and most are gone for approximately a ninth to a third of the three months of summer, intentions to attend might be thwarted for many due to their vacation travels.

The absence of vacationers could also be more severe if the most likely to attend were also those most likely to be vacationers. This seems to be the case; those respondents who would seem most apt to attend performances are also more likely to vacation away from Philadelphia during the summer. As shown in Table 23, larger percentages of recent attenders (those most culturally active) vacation away during the summer.

The impact of vacationers on summer attendance of an expanded number of cultural events could also be more problematic if those most likely to

Table 21: Vacation Plans for the Summer: Percent of Respondents Reporting Intentions to Vacation Away from Philadelphia.

Stay in Philadelphia	49%
Going Away	48

Note: The figures do not total 100% due to answers of "Don't Know" and answers which are not codeable.

(27A)

Table 22: Time Expected to be Away from Philadelphia for Summer Vacation: Percentage of Respondents Who Plan to Vacation Elsewhere for Particular Durations.

less than 3 days	5%
1 week (4-10 days)	25
2 weeks (11-17 days)	31
3 weeks (18-24 days)	15
4 weeks (25-31 days)	12
5 weeks (32-38 days)	3
6 weeks	3
7 weeks or more	7

N = 216

(27B)

Table 23: Summer Vacation Plans By Attender Status: Percent of Attenders and Nonattenders of a Cultural Event* in the Past 12 Months Who Intend to Vacation Away from Philadelphia.

	Going Away
Attenders	59%
Nonattenders	38%

Notes: Cultural events include attending a jazz performance, a classical music concert, an opera, a musical, a experimental music performance, a play, a ballet, other dance performances, or a museum.

(27A)

attend were also those who vacation away longer. Table 24 suggests a slight trend in this direction. Recent attenders with vacation plans intend to be away somewhat longer than non-recent-attenders with vacation plans. Ten percent more recent attenders than non-recent-attenders (19% to 29%) intend to be away for longer than 24 days.

A member of the Peer Exchange Network was curious if the likelihood of vacationing away differed in the three portions of the Philadelphia SMSA. The relevant data is found in Table 25. Respondents in the Pennsylvania suburbs are most likely to have plans to vacation away for the summer, while respondents in the City of Philadelphia and the New Jersey portion of the SMSA have lower rates of planned vacations away.

Marketing and Promotional Implications

The above analysis is suggestive rather than definitive with respect to the question of whether presenting more summer cultural events would be rewarded with adequate attendance. A desire for such events is expressed quite widely, but the absence of vacationers, who are disproportionately recent cultural attenders, would clearly work against the success of summer events.

However, the timing of vacations may be a critical variable which the present survey does not delimit. One member of the Peer Exchange Network said that, based on her experience with summer ticket sales, July is the month that most people take their vacations. If this is correct for other cultural events as well, then the absence of vacationers may be a minor problem for the other summer months of June and August.

A further consideration is what consititutes a minor problem for a particular cultural sponsor. If a cultural sponsor has more demand than it can handle during the rest of the year, even the maximum effect of vaca-

Table 24: Expected Time Away for Summer Vacation by Attender Status: Percent of Vacationing Attenders and Nonattenders Who Expect to Be Away for Longer Periods.

	Attender	Non-Attender
10 Days or Less	29%	30%
11-24 Days	42	52
25 Days or More	29	19

Notes: Attenders are defined as those respondents who, in the last 12 months, attended either a jazz performance, a classical music performance, an opera, a musical, an experimental music performance, a play, a ballet, or a museum.

Table 25: Plans to Vacation Away for the Summer in the Three Portions of the Philadelphia SMSA: Percent of Respondents Reporting a Vacation Travel Plan.

	Going Away	Not Going Away
Philadelphia City	41%	54%
Pennsylvannia Portion	61	38
New Jersey Portion	42	56

Note: The rows do not total 100% since the small percentages of "don't know" and "no answers" are not included in the table.
Source: 1984 Philadelphia Survey

tioners may be neglible on full capacity attendance. On the other hand, if a type of cultural performance has difficulties with adequate audience size during the rest of the year, the impact of summer vacationers may be experienced as a major problem.

A final consideration here involves the assumption of all things being equal. The present analysis does not address the issue of the availability of special audiences during the summer. One member of the Peer Exchange Network reported that a summer show of 1984 was successful because it attracted a local audience which does not usually attend performances. In addition, summer vacationers to Philadelphia might serve as a special audience. While the development of these possible audiences is a issue beyond the scope of the present study, one strategy for consideration is to consciously orient or advertise summer cultural activities to appeal to new audiences that are most likely to be available during the summer.

VI. Cultural Participation Via the Mass Media

Most of the previous discussion has focused on cultural particpation as the attendance of public events and exhibits. Cultural participation is obviously broader than this narrow focus. Cultural participation is available to people in the Philadelphia SMSA through the mass media as well as through attendance at cultural events or exhibits. In particular, public radio and public television transmit numerous programs with cultural content.

The present survey attempted to assess the breadth and extent of this cultural transmission by asking respondents about their attention to cultural programs through local public stations. The results in Table 26 indicate that the audience for culture served by public television is many times larger than that served by public radio. About two-thirds of the respondents report watching cultural programs on public television, while only about 12% say they listen to cultural programs on public radio.

However, the listeners of public radio actually tend to spend more time than do viewers of public television with the respective media. Less than half of public television viewers report watching three or more hours per week, while 70% of public radio listeners follow it this amount of time. (See the figures in parentheses in Table 27.) Thus, fewer persons follow public radio than public television, but listeners of public radio listen to cultural programs on that media weekly for longer periods of time.

Table 26: Size of Audience Following Cultural Programs on Public Television or Public Radio: Percent of Respondents Reporting Ever Watching or Listening to Cultural Programs.

Public TV	
WHYY	66%
Public Radio:	
WHYY	12

(37A, 38A)

Table 27: Time Spent Following Cultural Programs on Public Television or Public Radio: Percent of Respondents (or Viewers/Listeners) Reporting Various Hours Per Week.

	Public Television		Public Radio	
	All Respondents	(Viewers)	All Respondents	(Listeners)
One half hour or less	10%	(16%)	2%	(16%)
Half to 2 hours	23	(36)	2	(18)
3-5 hours	15	(24)	3	(27)
6-9 hours	6	(9)	2	(20)
10-19 hours	8	(12)	1	(12)
20 or more hours	2	(3)	1	(8)
DK	5	--	1	--
Non-Listeners/Watchers	32	--	87	--

Source: 1984 Philadelphia Survey

(37B, 38B)

VII. Background Profiles of Cultural Audiences

In this section the profiles of cultural audiences will be analyzed. Cultural audiences will be defined in two ways. First, the background characteristics of those respondents who attended events in the past year will be highlighted. Data on both a profile of Philadelphia respondents and national respondents is presented. Second, the profile of those who reported desiring to attend a specific cultural event more often will be treated. In other words, profiles will be drawn both for audiences of the past 12 months and for potential audiences.

Audience of Past 12 Months

Table 28 looks at different characteristics of the sample respondents who reported attendance at cultural events over the past 12 months. The data in the tables of this section are, however, presented differently than in tables in prior sections. The two major differences involve a row of grand means and the calculation of the figures.

At the top of Table 28 is a row of figures labelled as "Grand Mean." These figures represent the percent of all respondents who attended the cultural activity designated by the column labels. For instance, the grand mean (or average) for jazz is 7%, indicating that 7% of the respondents in the sample reported such attendance. The grand mean of the total sample for each activity presents a benchmark of an overall average rate against which the average rates of different categories of the sample can be compared.

The calculations in the table differ from those in some earlier tables. The figures in the rows represent the percent of respondents with that value of the factor who reported attendance, instead of the percent of all respondents who attended and who have that value of the factor. For

Table 28: Philadelphia Attendance Rates of Cultural Activities: Percent of Respondents with Selected Background Characteristics Who Reported a Cultural Attendance of the Past 12 Months.

	Jazz	Classical Music	Opera	Musical	Exper. Music	Play	Ballet	Other Dance	Art Museum	Sci/Hist Museum
GRAND MEAN	7%	15%	6%	24%	2%	12%	6%	10%	28%	27%
Age:										
18-29	12%	10%	6%	20%	2%	11%	10%	7%	35%	39
30-45	9	14	1	23	1	18	7	10	41	32
46-64	7	8	4	28	3	10	5	10	26	14
65-96	2	10	12	23	2	11	4	13	12	25
Education:										
Not HS Grad	0	3	11	10	2	3	3	8	9	5
HS Grad	5	8	1	24	0	9	3	6	20	18
Some College	11	29	7	39	3	17	14	16	45	35
College Grad	15	40	6	27	0	24	10	12	56	50
Grad Educ	21	37	7	48	10	40	13	20	74	48
Family Income:										
Under $15,000	4	12	1	25	2	9	1	6	22	11
$15-30,000	10	17	3	29	3	16	3	9	33	35
$30,000 +	13	30	5	29	2	24	1	12	46	45
NA/Refuse	3	4	9	12	0	2	7	16	17	15
Work:										
Prof,Tech,Mgr	13	30	4	36	3	27	11	14	52	42
Clerical,Sales	15	21	7	17	1	17	3	9	35	38
Serv,Blue Col	8	14	1	15	1	8	5	6	14	27
Student, Other	9	12	9	14	7	6	7	7	29	22
Retired	0	11	12	27	2	9	6	14	21	15
Housewife	2	5	3	19	0	6	3	3	29	21
Sex:										
Male	7	16	8	23	2	14	7	14	28	26
Female	7	14	4	25	2	10	5	7	28	30
Race:										
White	6	15	5	26	2	10	7	9	30	29
Black	10	7	8	18	1	3	3	11	17	13
Marital Status:										
Married	6	13	8	23	2	10	6	12	30	33
Div/Sep/Single	11	15	5	20	1	13	7	9	31	16
Widowed	2	20	1	37	4	16	10	4	14	12
Children:										
None	7	14	8	23	2	11	6	11	26	26
0-5 & 6-18	4	7	3	22	4	13	5	66	32	52
Only 6-18 yrs	10	22	0	29	0	15	8	8	34	31
Area:										
City	8	15	5	23	1	12	9	11	29	21
Suburban	7	16	8	28	3	13	5	11	30	29
Rural	2	10	2	13	0	8	0	3	17	16

Source: 1984 Philadelphia Survey

instance, read that 12% of those aged 18 to 29 years reported attendance of a jazz performance, not that 12% of the jazz attenders were 18 to 29 years old. Therefore, respondents in the 18 to 29 age group were more than twice as likely as the average person to attend jazz performances. (Note that the column of figures for age will not then total 100%.)

Reading down a column, while keeping the grand mean in mind, gives a profile of the respondents who are most (or least) apt to attend that cultural activity. For instance, the following groups of respondents were particularly apt to attend jazz performances at a more than average rate: young adults (18-29); college educated persons; those from wealthier families; clerical and sales workers, professional, managerial and technical workers; blacks; singles; and those whose children are all over the age of six. In contrast, those residing in rural areas, widows, housewives, retirees, those over 65 years of age, those with family incomes of less than $15,000 were groups least apt (attendance rates much below the average) to attend jazz performances.

Variables (age, education, etc.) can be classified as stronger or weaker predictors of the likelihood of attendance. A stronger predictor would have a greater difference between the maximum and minimum values. Education is then a stronger predictor (21% - 0% = 21%) of jazz attendance than is sex (7% - 7% = 0%). In other words, knowing a respondent's educational level better improves my ability to predict the likelihood that a person will have attended a jazz performance than knowing the respondent's sex because jazz attendance rates are more sharply differentiated by educational levels than by sex.

While the Philadelphia audience profiles tend to be unique for each cultural activity, there are some general patterns. Education, income, and

work tend to be the strongest predictors for attendance of cultural events and exhibits, that is, the sharpest distinctions in rates tend to be found within these variables. Generally, attendance rates rise with increased education or family income.

Marketing and Promotional Implications.

An audience profile of recent attenders can help to target those groups who might be assumed to be most responsive to marketing and promotional efforts. If used for this purpose, the strongest predictors from Table 28 should be identified (as discussed above) for the appropriate cultural activity. Within these strongest variables (typically education, income, and work), those groups with the highest past attendance rates would be assumed to be most responsive to promotional efforts.

National Profile of Audiences

A similar profile on the background of attenders can be provided for the much larger national sample gathered in 1982. This national data is available in Table 29, and is read in identical fashion to Table 28 above.

The national attendance rates reveal some general patterns: the rate of cultural participation tends to be lowest among the oldest Americans. Females have a somewhat higher attendance rate than males for most cutural activities. The most common racial pattern is for whites to have the highest paticipation rate, blacks the lowest, and "other" races an intermediate rate. For every activity, attendance rates rapidly rise with educational levels. Household income is also positively related to attendance rates. The typical pattern is for residents in the central cities of SMSA's to have the highest rates. Southerners tend to have the lowest attendance rates, while Westerners tend to have the highest. Those divorced or never married are more likely than average to attend any of the cultural activities. Professionals, managers, and students consistently--salespersons and clerks usually--are more likely than average to attend.

The 1982 national pattern share some similarities to the 1984 Philadelphia pattern. Education, occupation (work), and income are the strongest predictors of cultural attendance for both surveys. (The low rate for jazz attendance in the Northeast suggests a regional explanation to the lower than the national average in Philadelphia jazz attendance rates, which is noted in Section II.)

Other national patterns are not evident, or as clearly evident, in the Philadelphia survey. For example, the higher attendance rates for whites in the national survey are not consistent across cultural activities among the Philadelphia respondents. The generally higher rates for females in the national data are, likewise, not evident in the Philadelphia data.

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Table 29: National Attendance Rates of Cultural Activities:
Percent of Respondents with Selected Background Characteristics
Who Reported a Cultural Attendance of the Past 12 Months.

	Jazz	Classical Music	Opera	Musicals	Plays	Ballet	Art Museums	Reading
Grand mean	9.6%	13.0%	3.0%	18.6%	11.9%	4.2%	22.1%	56.4%
Age:								
18-24	17.5	11.0	2.0	16.6	10.7	3.9	22.7	59.8
25-34	11.5	13.0	3.6	19.8	12.2	3.5	26.5	62.1
35-44	7.8	16.4	3.8	23.1	15.3	6.0	27.1	59.6
45-54	7.0	14.8	3.9	21.3	13.4	3.7	22.0	54.9
55-64	4.9	12.8	3.5	18.7	11.5	3.7	18.9	52.9
65-74	2.0	12.1	3.4	13.9	9.9	3.0	14.6	47.3
75-96	1.4	7.1	2.0	8.9	5.2	1.6	8.3	40.8
Sex:								
Male	10.3	11.3	2.7	16.6	10.7	2.7	21.0	48.9
Female	9.0	14.5	3.3	20.5	12.9	5.5	23.1	63.0
Race:								
White	8.9	13.9	3.2	19.7	12.7	4.5	23.2	58.3
Black	15.4	6.7	1.3	10.0	5.8	1.8	12.4	42.0
Other	8.5	9.5	3.1	13.2	8.0	3.5	27.4	50.1
Education:								
Grade school	1.4	1.9	0.5	4.2	1.7	0.4	2.7	21.0
Some high school	4.1	3.9	0.5	6.1	3.5	0.8	7.2	39.0
High school graduate	6.8	7.6	1.9	13.3	7.0	2.4	16.1	54.2
Some college	14.9	17.9	3.8	26.1	16.4	2.5	32.5	73.1
College graduate	19.2	29.4	6.6	37.4	25.9	9.7	44.1	79.9
Graduate school	19.6	38.5	10.2	44.9	36.3	13.2	55.9	85.1
Income:								
Under $10,000	7.9	8.4	1.3	9.3	7.1	2.4	12.0	39.5
$10,000 - $14,999	7.3	8.0	1.9	9.2	5.4	2.0	13.2	45.4
$15,000 - $19,999	8.1	9.5	2.0	13.2	8.0	3.2	17.3	53.1
$20,000 - $29,999	9.4	10.3	2.0	14.9	8.8	3.5	19.5	53.5
$30,000 - $49,999	9.1	12.2	2.2	19.5	12.0	3.8	22.4	58.9
$50,000 and over	12.6	20.2	5.1	30.5	20.3	6.7	33.3	69.0
Not ascertained	9.2	12.1	4.7	19.2	11.4	4.8	22.3	56.6
SMSA:								
1 Cent City of SMSA	12.6	14.7	3.9	21.2	14.1	5.6	25.6	56.5
2 SMSA, Not Cent City	10.5	14.3	3.7	22.2	13.2	5.0	24.7	60.3
3 Not in SMSA	6.0	10.1	1.4	12.3	8.5	2.1	15.9	51.8
Regional								
1 Northeast	8.9	13.8	3.6	22.9	13.9	5.4	22.2	58.5
2 Northcentral	10.1	14.2	2.9	18.4	12.1	3.6	21.4	58.4
3 South	8.6	10.0	2.5	13.8	9.2	3.5	18.5	49.1
4 West	11.5	15.6	3.7	22.5	14.0	5.1	28.9	63.9
Marital Status								
1 Married	6.8	12.2	2.6	18.5	11.4	3.6	21.3	55.7
2 Widowed	2.4	10.7	3.3	13.4	7.6	3.0	11.7	47.8
3 Divorced	14.8	17.8	3.5	20.8	14.5	6.1	26.5	60.7
4 Separated	12.6	9.9	2.4	14.9	9.9	3.3	17.9	47.0
5 Never married	19.0	15.2	4.2	20.8	14.5	6.0	27.6	61.6
Work Hours								
1 None	7.2	11.6	2.6	15.7	10.1	3.5	18.7	54.6
2 1 to 29	11.8	16.1	3.2	23.2	15.2	5.2	28.6	64.7
3 30 to 39	11.6	14.7	4.3	21.2	13.2	5.6	25.8	62.4
4 40 hrs	10.5	12.5	2.8	18.7	12.3	4.3	22.3	55.1
5 41 to 49	11.6	14.3	3.5	19.8	11.0	4.3	23.9	57.4
6 50 or more	12.1	14.6	3.7	22.6	14.2	4.7	24.9	54.3
Work								
1 Professional	18.0	30.0	7.9	37.2	27.4	9.9	45.1	78.5
2 Managerial	14.2	19.3	5.6	31.9	19.8	6.6	36.0	66.2
3 Sales,clerical	12.4	14.9	2.9	24.7	14.8	5.8	25.8	68.3
4 Craftsman	8.3	6.7	1.4	11.6	5.7	1.7	15.6	41.8
5 Operatives	6.6	4.3	0.6	7.0	4.0	1.1	9.6	37.9
6 Laborers	8.0	5.7	0.8	7.2	5.0	1.5	12.7	40.1
7 Service workers	9.7	11.3	2.8	16.8	8.9	4.1	20.1	60.2
8 Not working	10.3	11.9	2.6	15.5	10.5	3.5	20.6	54.0
9 Keeping house	4.5	10.9	2.2	14.8	8.4	3.2	16.4	54.2
10 Student	25.3	18.3	3.8	24.0	22.0	7.2	35.9	79.2
11 Retired	2.2	9.0	3.1	14.3	9.3	2.2	12.8	43.5
Number of Children								
0 No children	10.2	13.8	3.5	19.4	12.7	4.3	22.7	56.5
1 One 6-11 yrs	7.3	12.4	2.7	19.6	10.9	4.4	22.8	57.5
2 Two or & 6-11	8.3	14.5	2.7	18.1	11.7	6.5	21.2	58.2
3 One under 6	10.2	9.0	1.2	16.1	9.9	2.7	18.9	55.3
4 One 6-11, 1 under 6	6.1	10.0	1.3	14.7	8.1	4.6	22.6	56.1
5 2 or & 6-11, 1 under 6	7.7	9.9	1.7	10.3	7.0	1.6	18.9	56.0
6 2 or & under 6	8.8	8.7	1.4	15.7	7.7	3.4	18.1	55.6
7 1 6-11, 2 or & under 6	8.9	13.9	2.1	19.7	15.0	4.5	18.5	55.5
8 2 & 6-11, 2 & under 6	4.3	9.8	3.1	10.3	6.3	2.2	23.6	44.9

Profile of Potential Audience

As noted in an earlier section, a sizeable percent of the respondents (20-59% depending upon the type of cultural activity) said that they wanted to attend more cultural performances in the past 12 months. The analysis here focuses on the group characteristics of those who tend to express these desires for more cultural events and displays. In order to gain sufficient sample size for this analysis, those who express this desire for any of the cultural activities have been combined as a single group.

Table 30 presents the data on the rates of cultural desires expressed by respondents with various background characteristics. (The format of the table is the same as the previous two.) The following groups of respondents are markedly more likely to express a desire for more cultural activities in the past year (5% or more above the average of 83%): those 18 to 45 years old; those with a family income of at least $30,000; professional and technical workers, managers, service workers; those with children but no infants; those with at least some college; blacks; and those residing in the city. Work and age, followed by area location and education, are the strongest predictor variables.

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Table 30: Philadelphian Rates of Desiring to Attend a Cultural Activity More Often: Percent of Respondents with Selected Background Characteristics.

Grand Mean	**83%**	**Grand Mean**	**83%**
Age:		Education:	
18-29	89%	Not HS Grad	75%
30-45	88	HS Graduate	82
46-64	84	Some College	92
65-96	69	College Grad	89
		Grad School	91
Family Income:		Marital Status:	
Under $15,000	80%	Married	82%
$15,000-30,000	84	Divored/Separ.	75
Above $30,000	89	Widowed	84
No Answer	78	Single	85
Work:		Sex:	
Profess/Technical	94%	Male	84%
Managers	97	Female	81
Clerical/Sales	80		
Service	89		
Blue Collar	79	Race:	
Student/Other	76	White	80%
Retired	73	Black	88
Housewife	82		
Children/Infants:*		Area:	
None	80%	City	89%
Includes Infant	81	Suburban	81
Includes Child but no infant	90	Rural	72

Notes: * An infant is defined as a 0 to 5 year old in the household, whereas a child refers to a 6 to 18 year old in the household.

Expression of a desire for more preformances of either jazz, classical music, opera, musicals, plays, ballets, or art museums or galleries are all in the desire rate.

Source: 1984 Philadelphia survey

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A Summary of Marketing Considerations

Many, if not all of these findings can be used to suggest specific "marketing" approaches to audience development in the Philadelphia area. While the purpose of the survey did not include the development of a detailed marketing strategy for increasing cultural participation, some general principles emerge from the data that were collected.

First, the data can be used to point to directions for local growth in cultural participation, in terms of individual activities and the specific types of people attending them.

In terms of the activities, the 1984 survey suggests that local cultural planners should anticipate considerable opportunities for increased attendance. Most activities can benefit from such public expectations of greater participation, and promotional activities should aggressively inform and encourage such growth. However receptive local residents may be more participation, they will need specific opportunities and the information with which to find them in order to actually increase their attendance.

While all activities can expect growth, jazz deserves attention for several reasons. This activity is the only one on which local participation is notably lower than national participation. Despite this low participation, 44% of current nonattenders want to attend jazz performances. City residents are most interested, and blacks are more interested in this activity mentioned. The targeted nature of the potential audience appeal for more jazz activities should make promotional efforts easier to direct where they are most wanted.

Another audience targeting opportunity would involve currently underserved groups, including blacks (for other activities as well as jazz),

older people, students and New Jersey residents. Again, the possibility of identifying specific target groups to receive promotional messages should increase the efficiency of related advertising expenditures.

Where the goal is to target the types of people already attending cultural activities at high rates and encourage them to attend more frequently, income, education and occupational demographics should be used to guide media expenditures targeted at existing audiences.

This distinction between attracting low-attendance groups versus groups already attending in high numbers is an important element in an audience development plan. Some activities for instance seem to have more internal audience growth opportunities, with current attenders more likely to say they want to attend more often than nonattenders saying they would like to start attending. Ballet and opera appear to have more such inbred growth opportunities than musicals and plays, which are often mentioned by nonattenders as an unsatisfied demand. Expanding the current audience to reach never-before attenders involves a more difficult "outreach" strategy than working to increase the amount of attendance by the current audience. Although it is especially true for ballet and opera, even across activities the survey suggests that attendance is what multiplies future attendance. The current audience for the various activities studied proved two or three times more likely to want to attend more often than they did, compared to those not already attending.

In addition to helping target audiences and activities with growth potential, the data also suggest promotional planning directions most likely to prove fruitful.

Overlapping attendance patterns can be used to cross-promote one activity in relation to participation at another. Mailing lists of sub-

scribers, notices and calendars in program guides, and posters targeted to audiences of one activity can be designed to provide information about another activity known to have drawn a high proportion of the first audience. Or "piggy-back" promotional strategies might be designed to promote two overlapping activities with equal emphasis.

In terms of choice of promotion media, print media and word-of-mouth are generally the most effective promotion channels across all activities studied. The identification of a particular target audience such as older people, blacks, students or New Jersey residents, however, would refine the choice of media more narrowly, if the most effective media is to be made.

The wide reach of public television cultural programs suggests the value of any local coverage opportunities, guest appearances by local officials and artists, and inclusion in critics' review programs in furthering community awareness of cultural opportunities.

And in terms of promotional treatment of local cultural activities, there appears to be no need for competitive posturing in promotion copy; New York events do not seem to detract from local offerings.

Finally, the survey offers marketing advice related to removing barriers to increased community participation in cultural activities. New and old audiences alike, current attenders and people remaining to be attracted to cultural activities both appear to respond to a variety of improvements in public access to local events (e.g., better parking, discount ticket booths). While it would take additional analysis and perhaps research to distinguish objective obstacles which truly impede attendance from points of misinformation people might hold (e.g. overestimation of ticket prices), the data suggest further analysis of attendance barriers would be helpful. Some might have to be analyzed as objective or subjective. Others might

eliminate barriers for some potential audiences while erecting barriers for others (e.g. ticket booths for discount sales might eliminate a cost barrier, but they also erect a time barrier to people unwilling to take the time involved in obtaining the discount), or they might eliminate barriers for the same individual's attendance at one event, but not another. Whatever improvements and barrier solutions are undertaken, promotional materials and local news coverage opportunities should emphasize any such remedial activities as they will improve access to a given program, series or facility.

These, then are some of the marketing implications of the survey data gathered in the Philadelphia area in 1984. The results provide a general sense of audience growth opportunities in the area and how audience targeting, improved access and promotional themes and channels might take advantage of growing local demand for cultural participation.

ATTACHMENT A

PHILADELPHIA SMSA

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APPENDIX A

ADULT POPULATIONS FOR THE PHILADELPHIA SMSA
(18 Years and Older in 1980 Census)

Bucks County	336,486
Chester County	226,354
Delaware County	413,965
Montgomery County	480,204
Philadelphia County	1,251,052
Pennsylvannia Portion	2,708,061
Burlington County	255,200
Camden County	334,216
Glouchester County	139,717
New Jersey Portion	729,133
Total Philadelphia SMSA	3,437,193

Source: Bureau of the Census. 1983.
1980 Census of Population and Housing Census Tracts.

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APPENDIX B

SURVEY METHODS

In order to provide a more detailed analysis and address some of the key questions raised by the focus group, a survey was designed for the Philadelphia region. The questionaire for this study was composed of two parts: One component of the Philadelphia study is modeled on the original national study, which allows comparisons with the national results. A second component of the study measures issues identified by the Greater Philadelphia Cultural Alliance.

The region, delimited here for study, is the Philadelphia Standard Metropolitan Statistical Area (SMSA). This SMSA includes the city of Philadelphia and the surrounding counties of Delware, Chester, Montgomery, Bucks (in Pennsylvannia) Burlington, Camden, and Glouchester (in New Jersey). (See map, Attachment A.)

The sample of respondents was drawn from a probability sampling frame developed at the Survey Research Center, and is based on telephone exchanges with the SMSA. The exchanges were first stratified by counties and Philadelphia City, and then four digits were randomly assigned to each exchange. This procedure, known as random digit dialing (RDD), preserves anonymity and ensures that both listed and unlisted telephone numbers have an equal chance of being called. Respondents within each household were also selected at random based on a rotating selection procedure.

The questionnaire was administered during June and July 1984. Only adults, persons 18 years or older, were interviewed. The total number

of respondents for this study was 404. The sampling error for a public opinion survey of this size is plus or minus 5 percentage points. That is, in a sample of 404 households there is a 95% chance or better that if all households with telephones in the Philadelphia SMSA had been surveyed, the results would not deviate from this poll's findings by more than five percentage points. The possibility for error are larger for subcategories within the sample. As in all public opinion surveys, the results are subject to other types of error associated with field survey procedures.

Although random sampling procedures help ensure that the group of interviewed respondents will be representative of the population from which they were selected, certain groups may not be included in exact proportion to their distribution in the total population. One solution to over or under representation of certain groups in a sample is to weight the data.

A weighting procedure was used for analysis of the present data. Based on the 1980 census count of the Philadelphia SMSA, the proportions of the subgroups in the sample were compared to the proportions in the population. The data was weighted by subarea, race, age, education, and sex to make the distribution more representative of the total adult population of the Philadelphia area. (Unless otherwise noted, the calucu-lations throughout this report are based on weighted data.)

A random digit sampling frame for this SMSA was created, from which telephone numbers were selected in proportion to the populations of the various areas. (See data on populations of the areas, Attachment B).

During June of 1984, the questionaire was administered by interviewers of the Survey Research Center at the University of Maryland. Computer

assisted telephone interviews were conducted with the sample of telephone numbers. Only adults, persons 18 years or older, were interviewed. By the end of the data collection period, 404 respondents had provided useable sets of answers.

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APPENDIX C

NEA PHILADELPHIA SURVEY - 1984

1) Hello, I'm calling long distance from the University of Maryland. We are doing an important national study about what people do in their leisure time. Your telephone number was randomly selected. Your name will not be attach to the information you provide and your responses will be completely confidential. In this household it is important that I speak with the (fill sex) over the age of 18.

2) Now, before we get start, I need to know what county you live in or do you live in the city of Philadelphia?

(1) Philadelphia City
(2) Delaware County
(3) Chester County
(4) Montgomery County
(5) Bucks County
(6) Burlington County
(7) Camden County
(8) Gloucester County

3 a) First, in the last 12 months have you attended a live jazz performance?
(0) No [go to 4a]
(1) Yes
(8) Dk [go to 4a]
(9) Na-ref [go to 4a]

b) When was the most recent jazz performance you attended?
(1) Within the last month
(2) 1-2 months ago
(3) 3-5 months ago
(4) 6-12 months ago
(8) dk
(9) na-ref

c) Where did you see the performance? (bldg, city, country)

d) What was the name of the group?

e) Was this a professional group, an amateur group, or something else?
(1) professional
(2) amateur
(3) other - specify
(8) dk
(9) na-ref

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d) Would you say the performance was better than you expected, worse than you expected or about the same as you expected?
(1) better
(2) about the same
(3) worse
(8) dk
(9) na-ref

8 a) In the last 12 months, have you attended a live performance of a non-musical stage play? Do not include grade school or high school productions?
(0) no [go to 9]
(1) yes
(8) dk [go to 9]
(9) na-ref [go to 9]

b) When was the most recent theatre performance you attended?
(1) within the last month
(2) 1-2 months ago
(3) 3-5 months ago
(4) 6-12 months ago
(8) dk
(9) na-ref

c) What was the name of the play?

d) Where did you see the play? (bldg, city, country)

e) Do you remember the name of any of the actors of the group giving the performance?
(0) no
(1) yes
(8) dk
(9) na-ref

f) Was this a professional group, an amateur group, or something else?
(1) professional
(2) amatuer
(3) other - specify
(8) dk
(9) na-ref

g) Before you attended the play, how did you find out about it?

h) Would you say the performance was better than you expected, worse than you expected, or about the same as you expected?
(1) better
(2) about the same
(3) worse
(8) dk

(1) yes
(8) dk [go to 7a]
(9) na-ref [go to 7a]

b) When was the most recent musical stage play or operetta you attended?
(1) within the last month
(2) 1-2 months ago
(3) 3-5 months ago
(4) 6-12 months ago
(8) dk
(9) na-ref

c) What was the name of the performance?

d) Where did you see the performance? (bldg, city, country)

e) What was the name of the company?

f) Was this a professional group, an amateur group, or something else?
(1) professional
(2) amateur
(3) other - specify
(8) dk
(9) na-ref

g) Before you attended the musical stage play or operetta, how did you find out about it?

h) Would you say the performance was better than you expected, worse than you expected, or about the same as you expected?
(1) better
(2) about the same
(3) worse
(8) dk
(9) na-ref

7 a) In the last 12 months, did you go to any performance of experimental musical theatre?
(0) no [go to 8a]
(1) yes
(8) dk [go to 8a]
(9) na-ref [go to 8a]

b) What was the name of the group?

c) Before you attended the performance of experimental musical theatre, how did you find out about it?

h) Would you say the performance was better than you expected, worse than you expected, or about the same as you expected?
(1) better
(2) about the same
(3) worse
(8) dk
(9) na-ref

5 a) In the last 12 months have you attended a live opera?
(0) no [go to 6a]
(1) yes
(8) dk [go to 6a]
(9) na-ref [go to 6a]

b) When was the most recent opera performance you attended?
(1) within the last month
(2) 1-2 months ago
(3) 3-5 months ago
(4) 6-12 months ago
(8) dk
(9) na-ref

c) What was the name of the opera?

d) Where did you see the performance? (bldg, city, country)

e) What was the name of the company?

f) Was this a professional group, an amateur group, or something else?
(1) professional
(2) amateur
(3) other - specify
(8) dk
(9) na-ref

g) Before you attended the opera performance, how did you find out about it?

h) Would you say the performance was better than you expected, worse than you expected, or about the same as you expected?
(1) better
(2) about the same
(3) worse
(8) dk
(9) na-ref

6 a) In the last 12 months, hav you attended a live musical stage play or an operetta? Do not include grade school or high school productions.
(0) no [go to 7a]

f) Do you happen to remember the type of jazz they played at the performance?
(0) no
(1) yes - specify
(9) na-ref

g) Before you attended the jazz performance, how did you find out about it?

h) Would you say the performance was better than you expected, worse than you expected, or about the same as you expected?
(1) better
(2) about the same
(3) worse
(8) dk
(9) na-ref

4 a) In the last 12 months, have you attended a live classical musical performance? This includes choral music and instrumental or vocal recitals, as well as symphony and chamber music?
(0) no [go to 5a]
(1) yes
(8) dk [go to 5a]
(9) na-ref [go to 5a]

b) When was the most recent classical musical performance you attended?
(1) within the last month
(2) 1-2 months ago
(3) 3-5 months ago
(4) 6-12 months ago
(8) dk
(9) na-ref

c) Where did you see the performance? (bldg, city, country)

d) What was the name of the orchestra or group?

e) Was this a professional group, an amateur group, or something else?
(1) professional group
(2) amateur
(3) other - specify
(8) dk
(9) na-ref

f) Do you remember the type of musical works that were played?

g) Before you attended the classical music performance, how did you find out about it?

(9) na-ref

***** Ask questions 9&10 ONLY if respondent answered "No" to ***** questions 3a, 4a, 5a, 6a, 7a, 8a.

9) You say you have not attended any of these types of arts performances. What are the main reasons that kept you from going to any of these arts performances?

10 a) Have you ever attended one of these types of arts performances?
(0) no [go to 11]
(1) yes
(8) dk [go to 11]
(9) na-ref [go to 11]

10 b) Thinking of the last performance you went to, would you say that the performance was better than you expected, worse or about the same as you expected?
(1) better
(2) about the same
(3) worse
(8) dk
(9) na-ref

11 a) In the last 12 months have you attended a live ballet performance?
(0) no [go to 12a]
(1) yes
(8) dk [go to 12a]
(9) na-ref [go to 12a]

b) When was the most recent ballet performance you attended?
(1) within the last month
(2) 1-2 months ago
(3) 3-5 months ago
(4) 6-12 months ago
(8) dk
(9) na-ref

c) Where did you see the performance? (bldg, city, country)

d) Do you remember the name of the company?

e) Was this a professional group, an amateur group, or something else?
(1) professional
(2) amateur
(3) other - specify
(8) dk
(9) na-ref

f) Do you remember the name of the ballets that were performed, or

the name of the featured dancers?
(0) no
(1) yes
(8) dk
(9) na-ref

g) Before you attended the ballet performance how did you find out about it?

h) Would you say the performance was better than you expected, worse than you expected, or about the same as you expected?
(1) better
(2) about the same
(3) worse
(8) dk
(9) na-ref

12 a) In the last 12 months, did you go to any other type of live dance performance, for example: modern dance, ethnic or folk dance, jazz dance, or tap dance?
(0) no [go to 13]
(1) yes
(8) dk [go to 13]
(9) na-ref [go to 13]

b) In the last 12 months, how many times did you attend modern dance?
(0) none [go to 13]
(1) one
(2) 2-3
(3) 4-6
(4) more than 6 times
(8) dk [go to 13]
(9) na-ref [go to 13]

c) Where did you see the last performance of modern dance? (bldg,city,)

d) Do you remember the name of the company?

e) Was this a professional company, an amateur group, or something else?
(1) professional
(2) amateur
(3) other - specify
(8) dk
(9) na-ref

f) Do you remember the name of any particular works that were performed or the name of the featured dancers, or choreographer?
(0) no
(1) yes
(9) na-ref

g) Before you attended the modern dance performance, how did you find out about it?

h) Would you say the performance was better than you expected, worse than you expected, or about the same as you expected?
(1) better
(2) about the same
(3) worse
(8) dk
(9) na-ref

13) Thinking about all the arts performances we have been talking about, in the next few years do you think you will be going to FEWER arts performances, MORE arts performances, or about the SAME amount of arts performances?
(1) fewer - why is that?
(2) same
(3) more - why is that?
(8) dk 14]
(9) na-ref

14) In your household or family situation, who is it that makes decisions about attending various arts performances?

15) In the last 12 months, did you read any novels, short stories, poetry or plays?
(0) no [go to 20a]
(1) yes
(8) dk [go to 20a]
(9) na-ref [go to 20a]

16 a) In the last 12 months, how many novels have you read?
(0) none [go to 17a]
(1) 1-2
(2) 3-5
(3) 6-9
(4) 10-19
(5) 20-49
(6) 50 +
(8) dk
(9) na-ref

b) Can you give me some examples of novels you've read? The names of the books and the authors?

17 a) In the last 12 months did you read any short stories?
(0) no
(1) yes
(8) dk
(9) na-ref

18 a) In the last 12 months did you read any poetry?
(0) no
(1) yes
(8) dk
(9) na-ref

19 a) In the last 12 months did you read any plays?
(0) no
(1) yes
(8) dk
(9) na-ref

20 a) In the last 12 months, did you go to an art gallery or art museum?
(0) no [go to 21a]
(1) yes
(8) dk [go to 21a]
(9) na-ref [go to 21a]

b) When was the last art museum or gallery visit?
(1) within the last month
(2) 1-2 months ago
(3) 3-5 months ago
(4) 6-12 months ago
(8) dk
(9) na-ref

c) What gallery or museum was it?

d) Do you remember any particular works or exhibits that you saw there?
(0) no
(1) yes
(9) na-ref

e) Would you say your visit to the art gallery or museum was better than expected, worse than you expected, or about the same as you expected?
(1) better
(2) about the same
(3) worse
(8) dk
(9) na-ref

f) Why did you visit the museum or gallery?

21 a) During the last 12 months, did you visit a science museum, natural history museum, or the like?
(0) no [go to 22a]
(1) yes
(8) dk [go to 22a]
(9) na-ref [go to 22a]

b) When was the last science or natural history museum visit?
(1) within the last month
(2) 1-2 months ago
(3) 3-5 months ago
(4) 6-12 months ago
(8) dk
(9) na-ref

c) Which museum was that? (bldg, city, country)

d) Before you went to the museum, how did you find out about it?

e) Would you say that your visit to the museums was better than you expected, worse than you expected, or about the same as you expected?
(1) better
(2) about the same
(3) worse
(8) dk
(9) na-ref

f) Who visited the museum with you or did you go alone?
(0) alone
(1) spouse
(2) children
(3) friends
(4) other relatives
(5) neighbors
(6) co-workers
(7) other or combinations - specify
(8) dk
(9) na-ref

22 a) I'm going to read you a list of things that some people like to do. Few people can do everything they would like to do. But if you could go to JAZZ performances as often as you wanted, would you go more often than you have during the last 12 months?

***** If answer is "more often" only - ask *****

'What are the reasons that you do not attend more often?'

(1) more often
(2) would not do more often
(8) dk
(9) na-ref

b) Would you go to CLASSICAL music performances more often or not?
(1) more often
(2) would not do more often
(8) dk
(9) na-ref

c) Would you go to OPERAS more often or not?
(1) more often
(2) would not do more often
(8) dk
(9) na-ref

d) Would you to to MUSICAL PLAYS, OPERETTAS more often or not?
(1) more often
(2) would not do more often
(8) dk
(9) na-ref

e) Would you go to NON-MUSICAL PLAYS more often or not?
(1) more often
(2) would not do more often
(8) dk
(9) na-ref

f) Would you go to BALLET performances more often or not?
(1) more often
(2) would not do more often
(8) dk
(9) na-ref

g) And finally, would you to go ART GALLERIES or ART MUSEUMS more often or not?
(1) more often
(2) would not do more often
(8) dk
(9) na-ref

23 a) Compared to other areas of the country, would you say the selection of cultural events and exhibits in Philadelphia is?
(1) excellent [go to 24]
(2) good [go to 24]
(3) fair
(4) poor
(8) dk [go to 24]
(9) na-ref [go to 24]

b) Why do you say that?

24) Do you have any suggestions about what the city of Philadelphia might do to allow people like you to attend more cultural events or be more active in the arts?
(0) no/dk
(1) yes -- What would that be?
(9) na-ref

25 a) During the last 12 months, how many times have you gone to a cultural event in New York City ; such as a musical, dance performance, art museum, music or theatre performance?

(0) none [go to 26a]
(1) one
(2) two
(3) three
(4) four
(5) 5-9
(6) 10 or more times
(8) dk [go to 26a]
(9) na-ref [go to 26a]

b) Would you say as a result of attending these events in New York City you have attended MORE cultural events in the Philadelphia area, FEWER cultural events in the Philadelphia area, or had NO EFFECT on your attending cultural events in Philadelphia?
(1) more
(2) no effect
(3) fewer
(8) dk
(9) na-ref

26 a) Do you think you would attend more cultural events in Philadelphia if ticket prices were reduced 20%?
(0) no
(1) yes [go to 26c]
(8) dk
(9) na-ref

b) What if ticket prices were reduced 40%?
(0) no
(1) yes
(8) dk
(9) na-ref

c) Would you attend more cultural events if events were held in safer places?
(0) no
(1) yes
(8) dk
(9) na-ref

d) Would you attend more cultural events if events were in different locations than they are now?
(0) no
(1) yes
(8) dk
(9) na-ref

e) Would you attend more cultural events if easier transportation were made available?
(0) no
(1) yes
(8) dk
(9) na-ref

f) Would you attend more cultural events if better parking were available?
(0) no
(1) yes
(8) dk
(9) na-ref

g) Would you attend more cultural events if more events were given in the summer?
(0) no
(1) yes
(8) dk
(9) na-ref

27 a) Concerning your own plans for this summer, will you be going away from home this summer for vacation or will you be staying in Philadelphia for the entire summer?
(0) stay in Philadelphia [go to 28a]
(1) going away — What places will you be going to?
(8) dk [go to 28a]
(9) na-ref [go to 28a]

b) About how many weeks this summer altogether will you be in these places?
(0) less than 3 days
(1) 1 week (4-10 days)
(2) 2 weeks (11-17 days)
(3) 3 weeks (18-24 days)
(4) 4 weeks (25-31 days)
(5) 5 weeks (32-38 days)
(6) 6 weeks
(7) 7 weeks or more
(8) dk
(9) na-ref

28 a) Concerning other things you may do in your free time: during the last 12 months, did you visit an historical park or monument, tour buildings, or neighborhoods for their historic or design value?
(0) no [go to 29a]
(1) yes
(8) dk [go to 29a]
(9) na-ref [go to 29a]

b) About how many historic parks, buildings, neighborhoods did you visit in the last 12 months?
(0) none [go to 29a]
(1) 1-2
(2) 3-5
(3) 6-9
(4) 10-19
(5) 20-49
(6) 50 +
(8) dk

(9) na-ref

c) Can you describe or name the historic parks, buildings, neighborhoods, or monuments you visited?

29 a) Did you visit an art or craft fair or festival?
(0) no [go to 30]
(1) yes
(8) dk [go to 30]
(9) na-ref [go to 30]

b) About how many art craft fairs did you visit in the last 12 months?
(0) none [go to 30]
(1) 1-2
(2) 3-5
(3) 6-9
(4) 10-19
(5) 20-49
(6) 50 +
(8) dk
(9) na-ref

c) Can you describe the art or craft fair you went to?

30) Are there any things you do in your free time that you are particularly skilled at doing?
(0) no
(1) yes - What is that?
(8) dk
(9) na-ref

31) Finally, we just have a few questions about you? (so we can be sure we have a good cross-section of the people in our sample) First, are you employed on a paid job?
(0) no
(1) yes [go to 33]
(9) na-ref [go to 33]

32) Are you (READ OPTIONS)
(8) retired
(9) housewife
(7) student
(4) other - specify
(0) na-ref

33) What is your job called and what do you do on your job? (JOB DESCRIPTION/TYPE OF COMPANY)

34) About how many hours a week do you work on the job?
(00-96) # of hours

(97) 97 or more
(98) dk
(99) na-ref

35) About how many hours a week do you do housework, include shopping, cleaning, child care, and other things related to household care?
(00-96) # of hours
(97) 97 or more
(98) dk
(99) na-ref

36) About how many hours a week do you watch television?
(00-96) # of hours
(97) 97 or more
(98) dk
(99) na-ref

37 a) Do you ever watch arts programs on the public TV station in Philadelphia, station WHYY, channel 12?
(0) no [go to 38a]
(1) yes -- watches WHYY
(2) yes -- watches arts programs on other public TV channel (specify)
(8) dk [go to 38a]
(9) na-ref [go to 38a]

b) About how many hours a week do you watch arts programs on Public TV, station WHYY, channel 12?
(0) less than 1/2 hour
(1) 1/2 - 2 hours
(2) 3-5 hours
(3) 6-9 hours
(4) 10-19 hours
(5) 20 or more hours
(8) dk
(9) na-ref

c) What kinds of programs do you watch on station WHYY or public TV?

38 a) Do you ever listen to arts programs on the public radio station in Philadelphia, that is WUHY, FM 91?
(0) no [go to 39]
(1) yes -- listen to station WUHY
(2) yes -- listen to other arts programs on other public radio station
(8) dk [go to 39]
(9) na-ref [go to 39]

b) About how many hours a week do you listen to arts programs on public radio or station WUHY?
(0) less than 1/2 hour
(1) 1/2 - 2 hours
(2) 3-5 hours

(3) 6-9 hours
(4) 10-19 hours
(5) 20 or more hours
(8) dk
(9) na-ref

c) What kinds of programs do you listen to on public radio or station WUHY?

39) In general, how do you feel about your time -- would you say you ALWAYS feel rushed even to do things you have to do, only SOMETIMES feel rushed, or almost NEVER feel rushed?
(1) always
(2) sometimes
(3) never
(8) dk
(9) na-ref

40) In what year were you born?
(00) before 1900
(01-96) 19__ year born
(88) dk
(99) na-ref

41) How many years of education have you completed?
(1) HS incomplete
(2) HS grad
(3) some college
(4) college grad
(5) graduate education
(8) dk
(9) na-ref

42) Are you (READ OPTIONS)
(1) married
(2) divorced/separated
(4) widowed
(5) single
(9) na-ref

43) Do you have any children?
(0) no [go to 44]
(1) yes
(9) na-ref [go to 44]

a) How many 0 to 5 years of age?
(0) 0
(1) 1
(2) 2
(3) 3
(4) 4
(5) 5 +

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(9) na-ref

b) How many 6 to 12 years of age?
(0) 0
(1) 1
(2) 2
(3) 3
(4) 4
(5) 5 +
(9) na-ref

c) How many 13 to 18 years of age?
(0) 0
(1) 1
(2) 2
(3) 3
(4) 4
(5) 5 +
(9) na-ref

44) Would you say the area you live in is (READ OPTIONS)?
(1) city
(2) suburban
(3) rural
(8) dk
(9) na-ref

45) What is your race?
(1) white
(2) black
(3) other - specify
(9) na-ref

46) What is your religious preference (READ OPTIONS)?
(1) Protestant - specify
(2) Catholic
(3) Jewish
(4) something else - specify
(0) no preference
(8) dk
(9) na-ref

47) Finally, last year, that is 1983, which category did your total family income before taxes fall into? (READ OPTIONS)
(01) under $5,000
(02) $5-10,000
(03) $10-15,000
(04) $15-20,000
(05) $20-25,000
(06) $25-30,000
(07) $30-35,000
(09) $35-40,000
(10) $40-45,000

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(11) $45-50,000
(12) over $50,000
(97) refused
(98) dk
(99) na-ref

48) MARK SEX
(1) male
(2) female

Thank you for your time and have a nice day.